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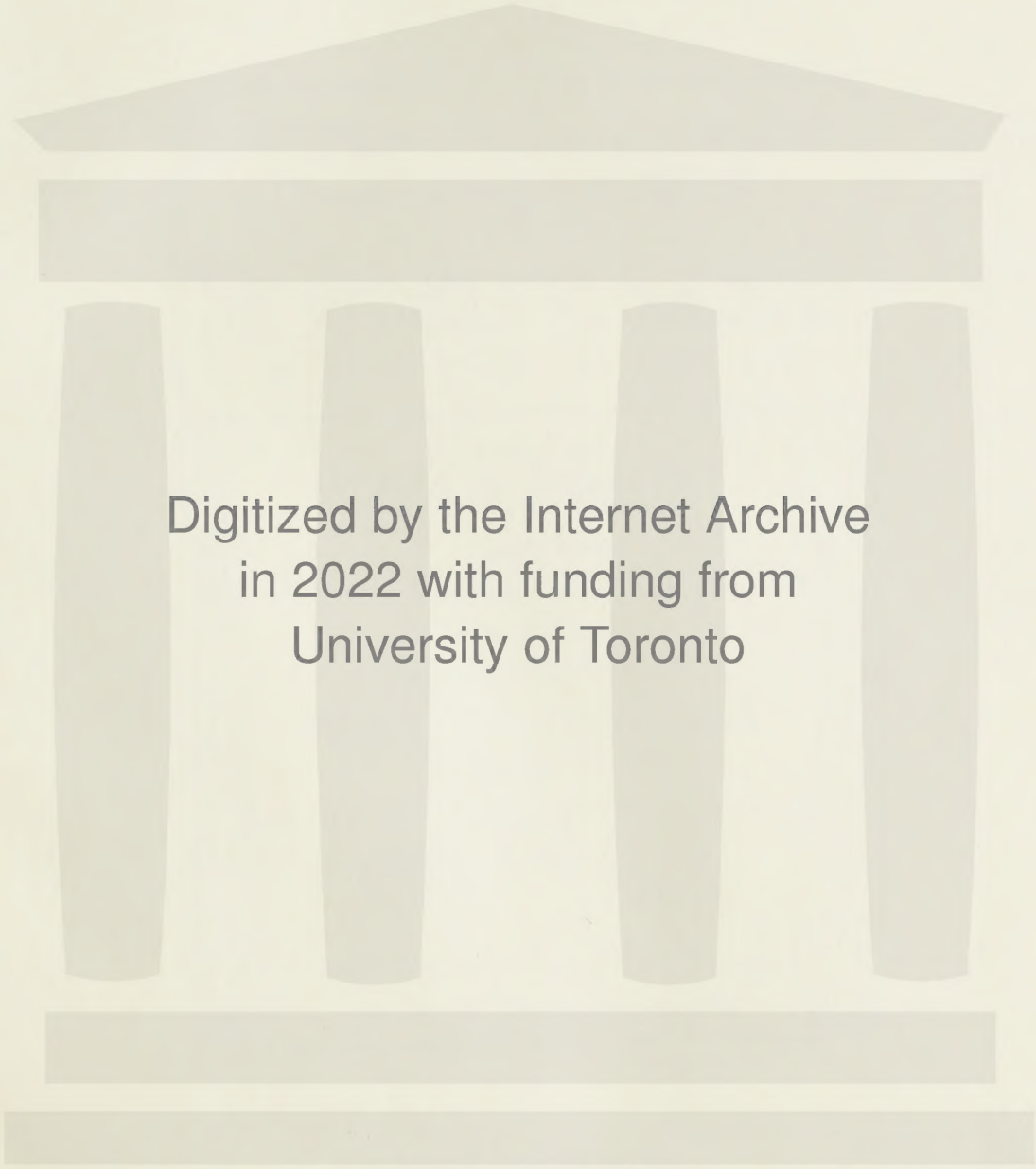
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WHITNEY OPERA COMPANY

Direction of Mr. F. C. WHITNEY

PRESENTS

THE CHOCOLATE SOLDIER

AN OPERA BOUFFE IN THREE ACTS

MUSIC BY

OSCAR STRAUS

LIBRETTO BY

RUDOLPH BERNAUER & LEOPOLD JACOBSON

ENGLISH VERSION BY:

STANISLAUS STANGE

Based on GEORGE BERNARD SHAW'S

"ARMS AND THE MAN"

JEROME H. REMICK & Co.

NEW YORK DETROIT

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LYRIC THEATRE

Lessee and Manager — Mr. WILLIAM GREET

EVERY EVENING AT 8. 30

Mr. F. C. WHITNEY

Will present a Comic Opera in Three Acts, entitled

...THE...

CHOCOLATE SOLDIER

With apologies to Mr. BERNARD SHAW for an unauthorised parody on one of his Comedies.

Music by OSCAR STRAUS

Written by
BERNAUER & JACOBSON

English Version by
STANISLAUS STANGE

Characters in the Opera in the order in which they appear:–

Nadina, (*Daughter of Col. Popoff*) . . . . . Miss VIVIEN CARTER
Aurelia, (*Wife of Col. Popoff*) . . . . . Miss AMY AUGARDE
Mascha, (*Aurelia's Cousin*) . . . . . Miss MABEL BURNEGE
Bumerli, (*Lieut. in the Servian Army*) . . . . . Mr. C. H. WORKMAN
Massakroff, (*Capt. in the Bulgarian Army*) . . . . . Mr. LEMPRIERE PRINGLE
Stephan, (*Servant to Col. Popoff*) . . . . . Mr. MURRI MONCRIEFF
Mernosk, ... Miss ISOBEL LIDSTER
Jecko, ... Mr. A. HARDING
Laska, ... Miss MORRISON
Marinska, ... Miss MAY CLARKE
Poski, ... Mr. HAROLD DENNIE
Mernitz, ... Mr. W. G. KETRAM
Katinka, (*Housemaid to Col. Popoff*) . . . . . Miss LILIAN COOPER
Alexis Sparidoff, (*Major in the Bulgarian Army*) . . . . Mr. ROLAND CUNNINGHAM
Casimir Popoff, (*Col. in the Bulgarian Army*) . . . . . Mr. TOM A. SHALE
Officers, Soldiers and Flag-bearers in the Bulgarian Army, Townspeople, Peasants, &c.

The Opera produced by Mr. STANISLAUS STANGE.

Argument.

The story of "The Chocolate Soldier" which is based on George Bernard Shaw's brilliant satirical comedy, "Arms and the Man" closely follows the incidents, situations, and structure of the original story. The only changes made necessary for the Lyric stage are patent to the reader of the original. The scene of the opera is laid near the Dragoman Pass, Bulgaria, 1885. Servia and Bulgaria are at war. The family of Col. Popoff, of the Bulgarian army, consisting of the daughter, Nadina, her cousin Mascha, and the mother, Aurelia, are esconced in their home, fearful of the approaching engagement between the conflicting armies. Nadina, a romantic maiden, is in love with Alexius, a young Bulgarian who has become a hero amongst his countrymen for his brilliant Cavalry charge against the Servians. This young officer is idealized by Nadina, and she is filled with complete admiration for his conquests.

Lieut. Bumerli, a young Swiss officer, attached to the commissary department of the Servian forces, is attacked by the patrol whom he eludes by climbing into Nadina's boudoir. His suave manners, compelling arguments and quick wit under his difficulties force Nadina to conceal him, against her will, and he is saved by the three women who greatly admire his youthful mien and carriage. Later Bumerli, who has engaged in this flirtation with Nadina to save his life, falls in love with her and she, almost against her will, yields her affections to the business-like, scientific Swiss soldier, who shows the half-savage Bulgarians what training and education accomplish against their bombast and mock heroics.

The sentiment of "The Chocolate Soldier" is evolved by the love affairs of Bumerli and Nadina, Mascha and Alexius. The comedy situations are furnished by the episode of Col. Popoff's house coat which is delivered to Bumerli in order to make his escape; its return, and the fact that the photographs of the three women are hidden in the coat, make unusually funny scenes when the participants are thrown together during the succeeding scenes and situations.

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No 1

The Chocolate Soldier

ACT I.

Introduction, Chorus and Trio

(Nadina, Mascha, Aurelia, and Chorus of Soldiers)

English Words by
STANISLAUS STANGE

Music by
OSCAR STRAUS

Tempo di Marcia Moderato.

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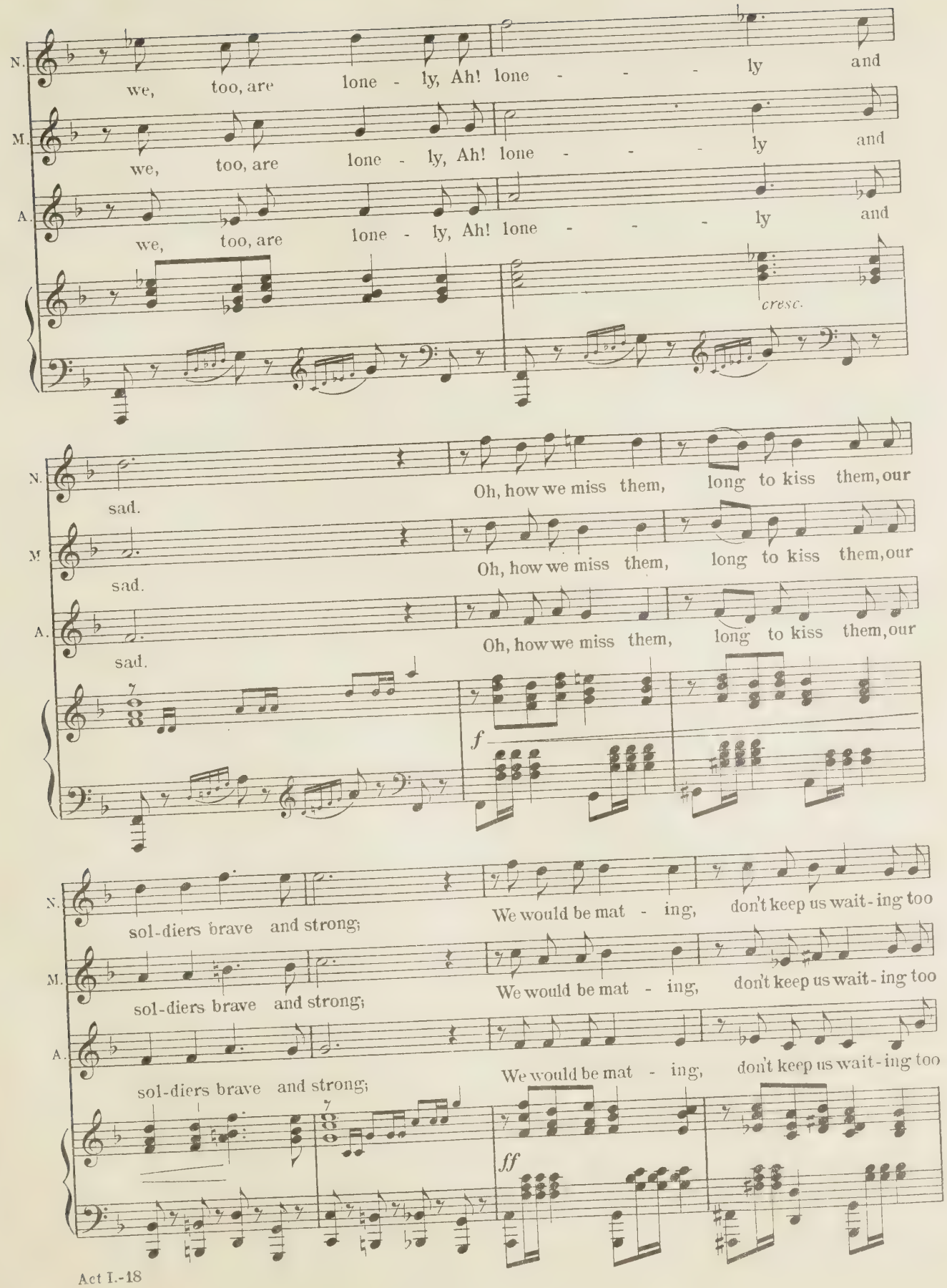
No 1b We Are Marching Through The Night.

MALE CHORUS.
TENORS.
(behind the scene.)
We are march-ing through the night, March-ing left, march-ing right.
BASSES.
See the
pp
For our sweet-hearts we are pin-ing, Pret-ty maid-ens we would kiss_ Oh! the
moon and stars are shin-ing;
bliss; That we miss!

Sol - diers we who love to fight, Day and
night, day and night;
Then for wife and home we're sigh-ing, or some
But when en - e-mies are fly-ing,
cresc.
maid-en young and sweet, young and sweet, what a treat!

Nº 1c Trio. We Too, Are Lonely.

Same tempo.
NADINA.
Fight - ing for du - ty;
MARCHA.
Fight - ing for du - ty;
AURELIA.
Fight - ing for du - ty;
mf
N.
Sigh - ing for beau - ty, Each sol - dier
M.
Sigh - ing for beau - ty, Each sol - dier
A.
Sigh - ing for beau - ty, Each sol - dier
N.
lad. They sigh not on - ly;
M.
lad. They sigh not on - ly;
A.
lad. They sigh not on - ly;
(Trumpets on stage.)


N.
we, too, are lone - ly, Ah! lone - - - - ly and
M.
we, too, are lone - ly, Ah! lone - - - - ly and
A.
we, too, are lone - ly, Ah! lone - - - - ly and
cresc.
N.
sad.
Oh, how we miss them, long to kiss them, our
M.
sad.
Oh, how we miss them, long to kiss them, our
A.
sad.
Oh, how we miss them, long to kiss them, our
f
N.
sol-diers brave and strong;
We would be mat - ing, don't keep us wait - ing too
M.
sol-diers brave and strong;
We would be mat - ing, don't keep us wait - ing too
A.
sol-diers brave and strong;
We would be mat - ing, don't keep us wait - ing too
ff

Nº 1d We Are Searching For The Foe.

N.
long, too long.
M.
long, too long.
A.
long, too long.
Nº 1d We Are Searching For The Foe.
MALE CHORUS.
We are search - ing for the foe, High and
p
low, high and low; Soon his
Search - ing for the foe in hid - ing,

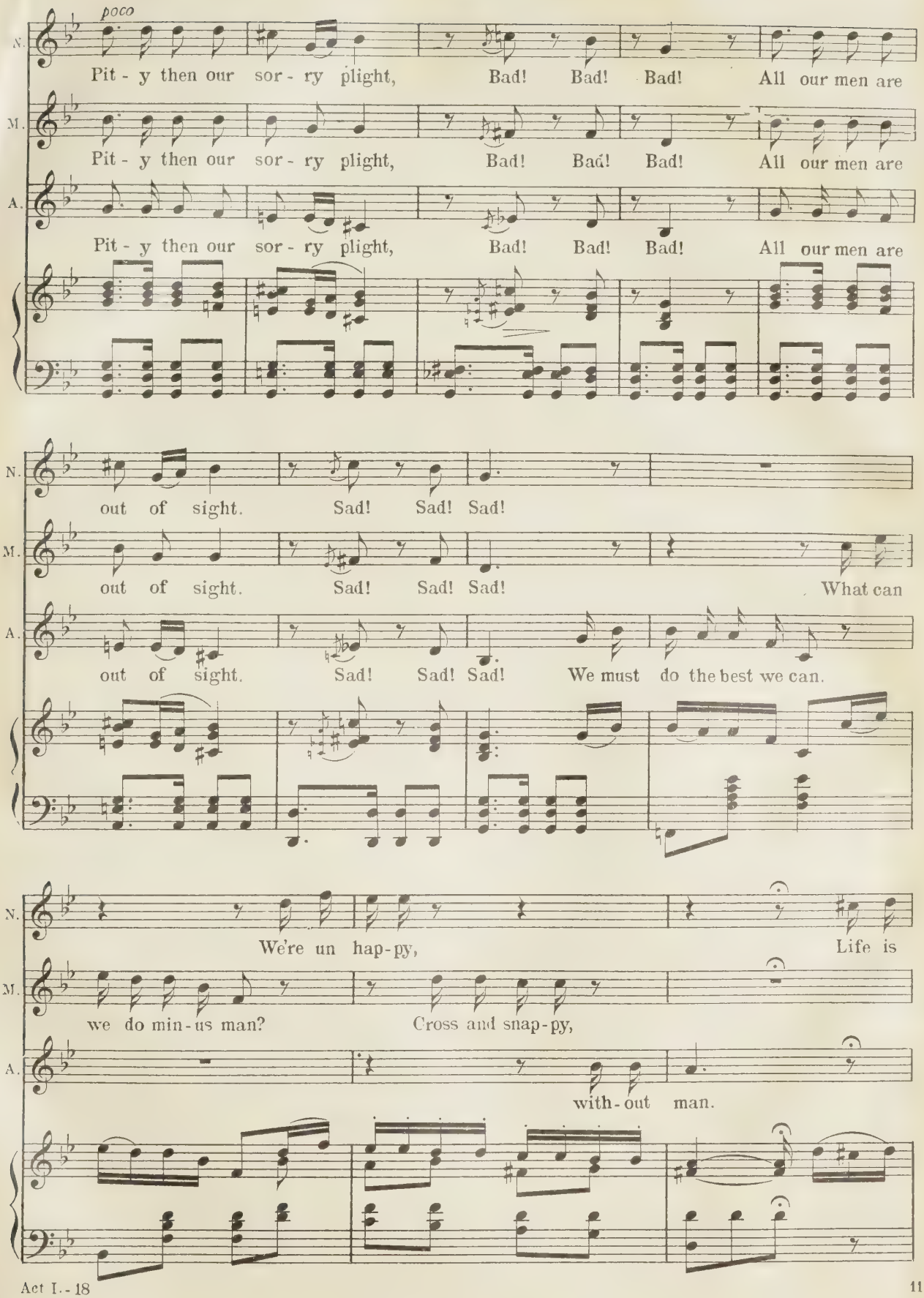
fate we'll be de - ci - ding, When we find him he shall die, He shall
cresc.
die, sure - ly die.
p dim.e morendo.
pp
ppp

Nº 1e What Can We Do Without A Man.

Rubato.
NADINA.
They have left.
fast.
Gone, Ev' - ry one.
MASCHA.
And we be-reft.
Ev' - ry one.
AURELIA.
Yes, they have gone.
Ev'- ry one.
f
p
rit.
fast.
N.
Life is lone-ly, sad and lone-ly, If you
M.
Life is lone-ly, sad and lone-ly, If you
A.
Life is lone-ly, sad and lone-ly, If you
f fast.
have not got a man; Life is lone - ly, then de - ny it if you can!
have not got a man; then de - ny if you can!
have not got a man; then de - ny if you can!
f

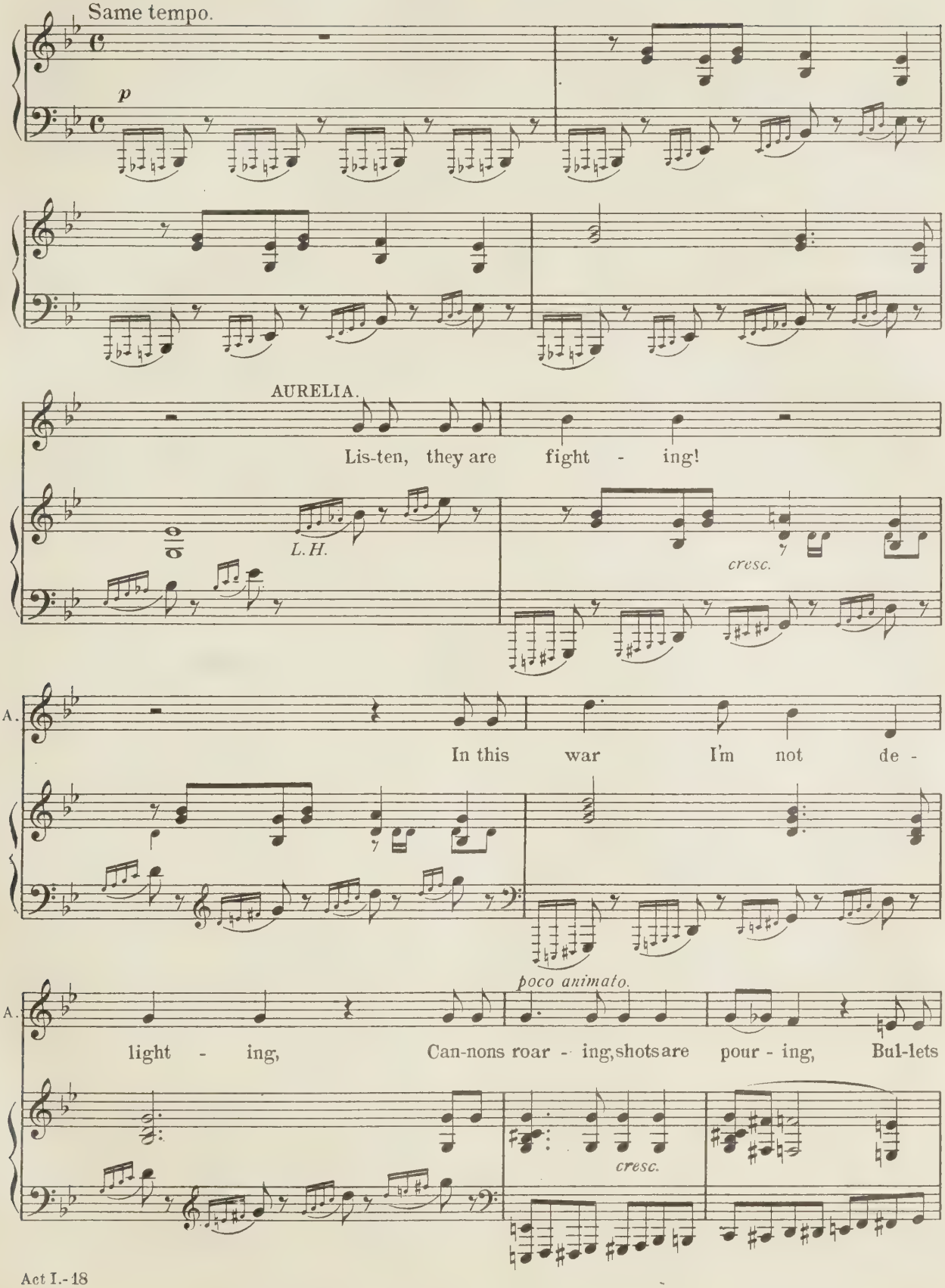
Allegretto moderato.
MASCHA.
Lone - ly wom - en watch are keep - ing,
Black eyed sol - dier on me beam - ing,
AURELIA.
Hearts are
White teeth
Allegretto moderato.
p
NADINA.
Just a year we have been wait - ing, much too
Ev'- ry girl has lost her lov - er, not a
A.
sigh - ing, eyes are weep - ing.
through his mus-tache gleam - ing.
espr.
N.
long I don't mind stat - ing.
man can we dis - cov - er.
MASCHA.
For a kiss Im near - ly dy - ing,
How I long for Cu - pid's prat - tle,
AURELIA.
Oh, this
All our

NADINA.
Would there were some mis - chief brew - ing, But there's
Lone - li - ness is most ap - pall - ing, Would I
A.
wait - ing is most try - ing.
men have gone to bat - tle;
cresc.
poco rit.
N.
real - ly noth - ing do - ing; If we live, If we live too
heard my lov - er call - ing; If we live, If we live too
M.
If we live, If we live too
If we live, If we live too
A.
If we live too
If we live too
poco rit.
N.
long a - lone, we shall be but skin and bone.
long a - lone, we shall be but skin and bone.
M.
long a - lone, we shall be but skin and bone.
long a - lone, we shall be but skin and bone.
A.
long a - lone, we shall be but skin and bone.
long a - lone, we shall be but skin and bone.

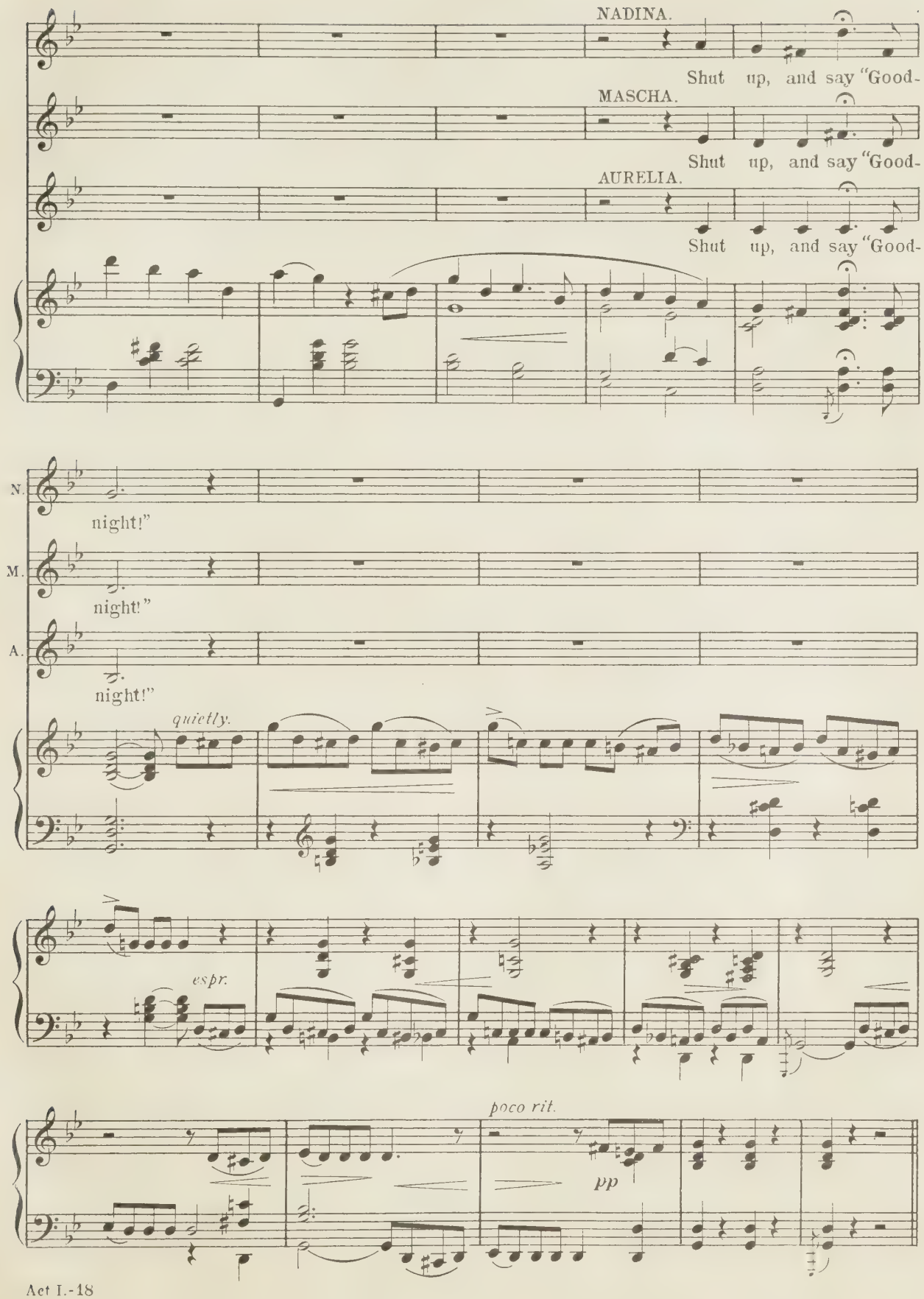

poco
N.
Pit - y then our sor - ry plight, Bad! Bad! Bad! All our men are
M.
Pit - y then our sor - ry plight, Bad! Bad! Bad! All our men are
A.
Pit - y then our sor - ry plight, Bad! Bad! Bad! All our men are
N.
out of sight. Sad! Sad! Sad!
M.
out of sight. Sad! Sad! Sad! What can
A.
out of sight. Sad! Sad! Sad! We must do the best we can.
N.
We're un hap-py, Life is
M.
we do min-us man? Cross and snap-py,
A.
with-out man.

N.
lone - ly,
If you have - n't got a man.
M.
sad and lone - ly,
Life is
A.
N.
Sad and lone-ly,
M.
lone-ly,
Then de - ny it if you can.
A.
Life is lone-ly, sad and lone-ly, If you
mf
N.
Life is lone-ly, now de - ny it if you can!
M.
Now de - ny if you can!
A.
have-n't got a man.
Now de - ny if you can!
sf

No 1f Say Good Night.



piu mosso.
A.
rat - tle; hear the bat - tle, All the neigh-bor-hood af - fright-ing. Bum!
piu mosso.
quietly.
A.
Bum! Bum! Yes, all war is on the bum!
f
p
Andantino.
NADINA.
Why don't you close the shut-ters? Pray, lock and bar them tight.
AURELIA.
A.
My
pp
espr.
(They close window and turn down lights.)
N.
Shut up, and say "Good-night!"
A.
heart with ter-ror flut-ters.
pp


NADINA.
Shut up, and say "Good-
MASCHA.
Shut up, and say "Good-
AURELIA.
Shut up, and say "Good-
N.
night!"
M.
night!"
A.
night!"
quietly.
espr.
poco rit.
pp

Nº 1g Melodrama.

(Nadina, Mascha, Aurelia.)

Rubato.
NADINA.
quickly.
He is not here!
Gone! Gone! Yes! Gone!
MASCHA.
He is not here!
Gone! Yes! Gone!
AURELIA.
He is not here!
Gone, Yes! Gone!
Rubato.
f
p
N.
Life is lone-ly, sad and lone-ly, if you have-n't got a man;
M.
Life is
A.

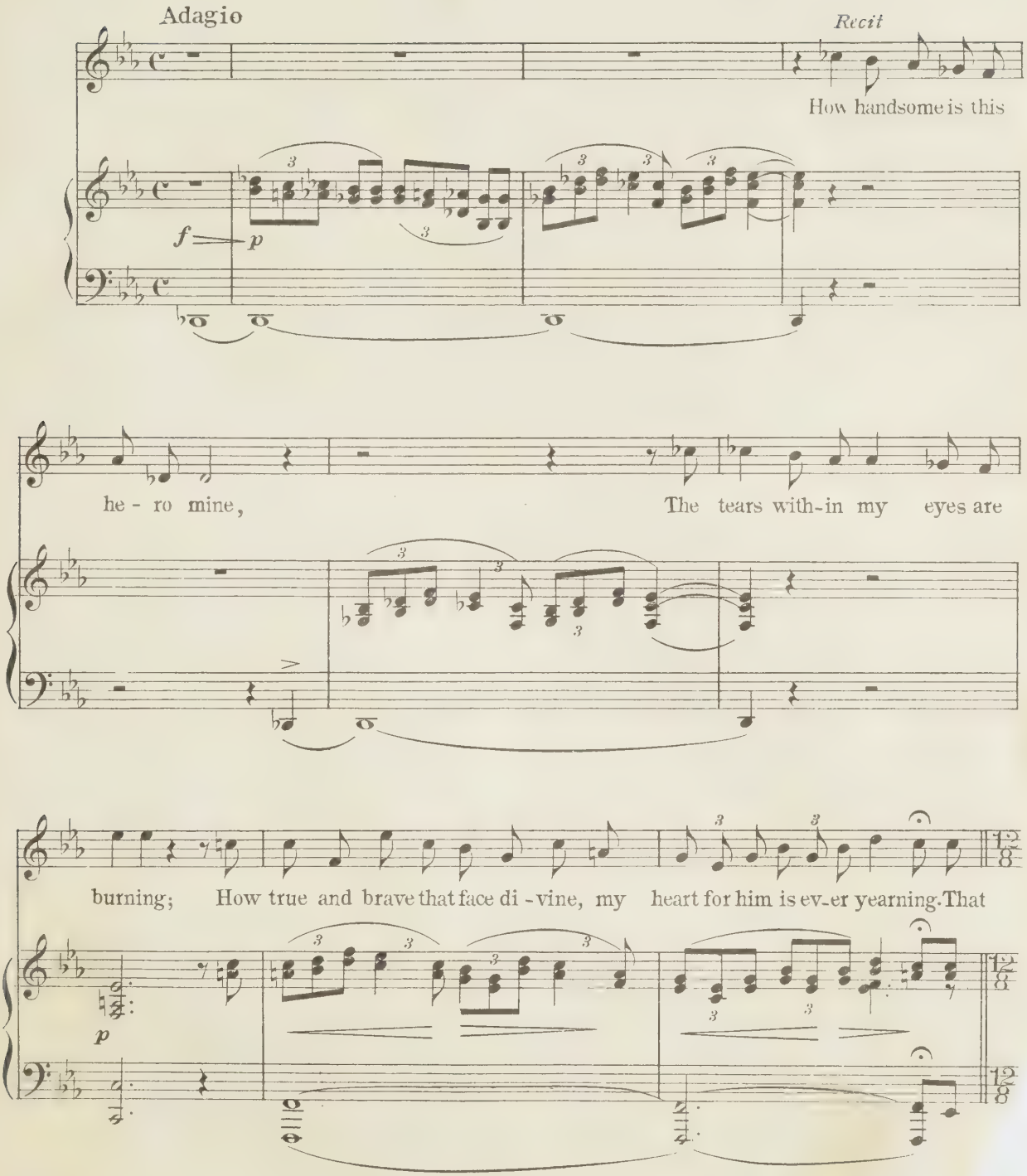
N.
M.
lone-ly, sad and lone-ly, Then de - ny it if you can!
A.
Life is lone - ly, sad and lone-ly, if you
mf
N.
Life is lone-ly, then de - ny it if you can!
M.
Then de - ny it if you can!
A.
have - n't got a man;
Then de - ny it if you can!
sf

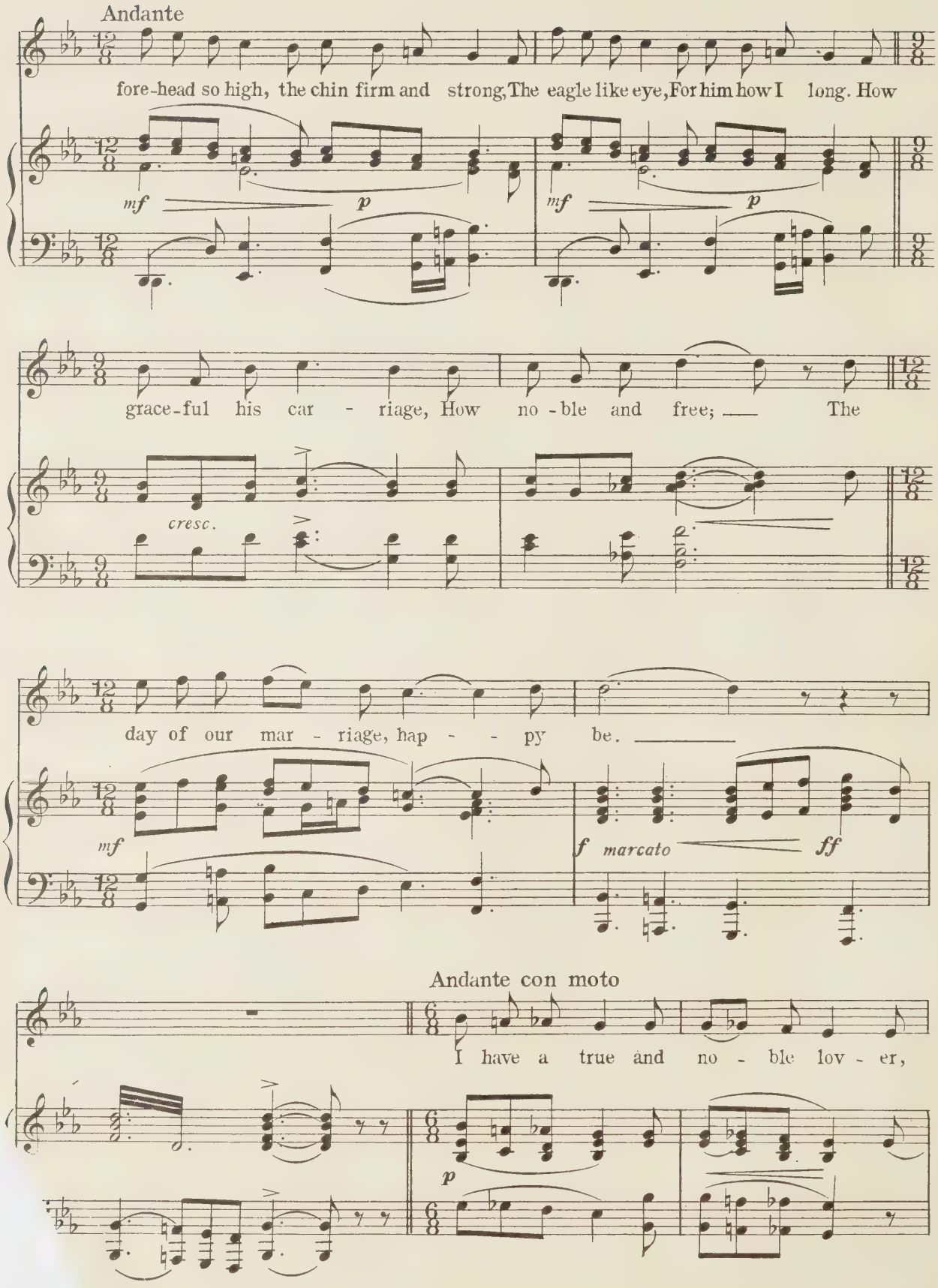
Nº 2

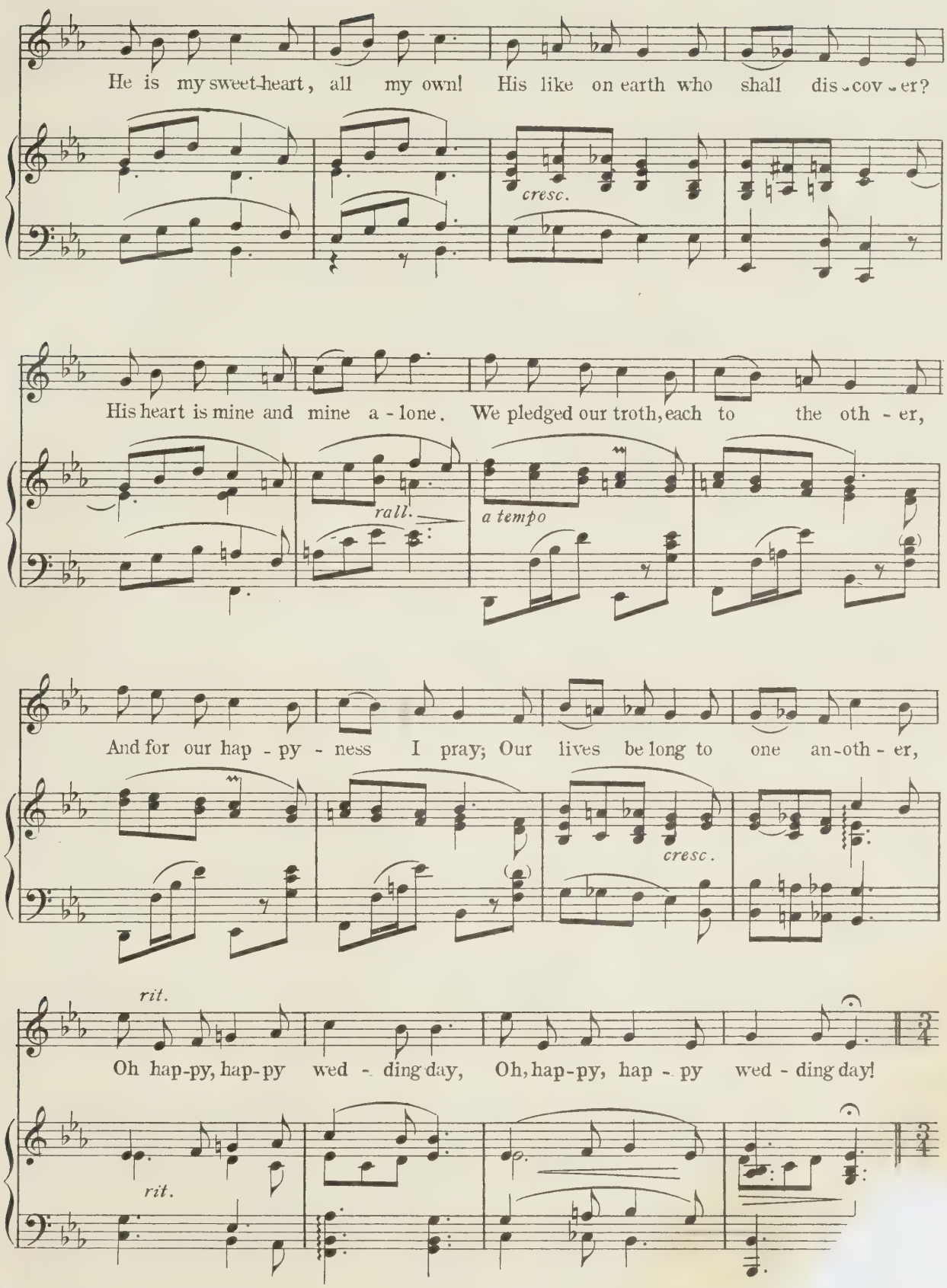
My Hero

Aria and Waltz Song

(Nadina)




Andante
fore-head so high, the chin firm and strong, The eagle like eye, For him how I long. How
mf
p
mf
p
grace-ful his car - riage, How no - ble and free; The
cresc.
day of our mar - riage, hap - - py be.
mf
f marcato
ff
Andante con moto
I have a true and no - ble lov - er,
p


He is my sweet-heart, all my own! His like on earth who shall dis-cov-er?
cresc.
His heart is mine and mine a-lone. We pledged our troth, each to the oth-er,
rall.
a tempo
And for our hap-py-ness I pray; Our lives be long to one an-oth-er,
cresc.
rit.
Oh hap-py, hap-py wed-ding day, Oh, hap-py, hap-py wed-ding day!
rit.

Slow Waltz Tempo.
Come! come! I love you on - ly, My heart is true,
Sostenuto
mp
Come! come! my life is lone - ly, I long for you;
p cresc.
stringendo
f
pp a tempo
Come! come! naught can ef - face you, My arms are ach - ing now to em - brace you,
mf cresc.
f
pp a tempo
allargando
Thou art di - vine! Come! come! I love you on - ly,
cresc. allargando
f
ff

Come, he - ro mine!
dim.
p
Andante con moto.
It is my du - ty to bow be-fore thee, It is my du - ty to love, a - dore thee!
poco agitato
poco rit.
It is my du - ty to love thee ev - er, To love thee for - ev - er, for - ev - er. We
Tempo I.
pledged our troth each to the oth - er, And for our hap - py - ness I pray; Our

rit.
lives be-long to one an-oth-er, Oh, hap-py, hap-py
cresc.
rit.
wed-ding day, Oh, hap-py, hap-py wed-ding day!
Slow Waltz Tempo.
Come! come! I love you on-ly, my heart is true,
pp
Come! come! my life is lone-ly I long for you;
p cresc.

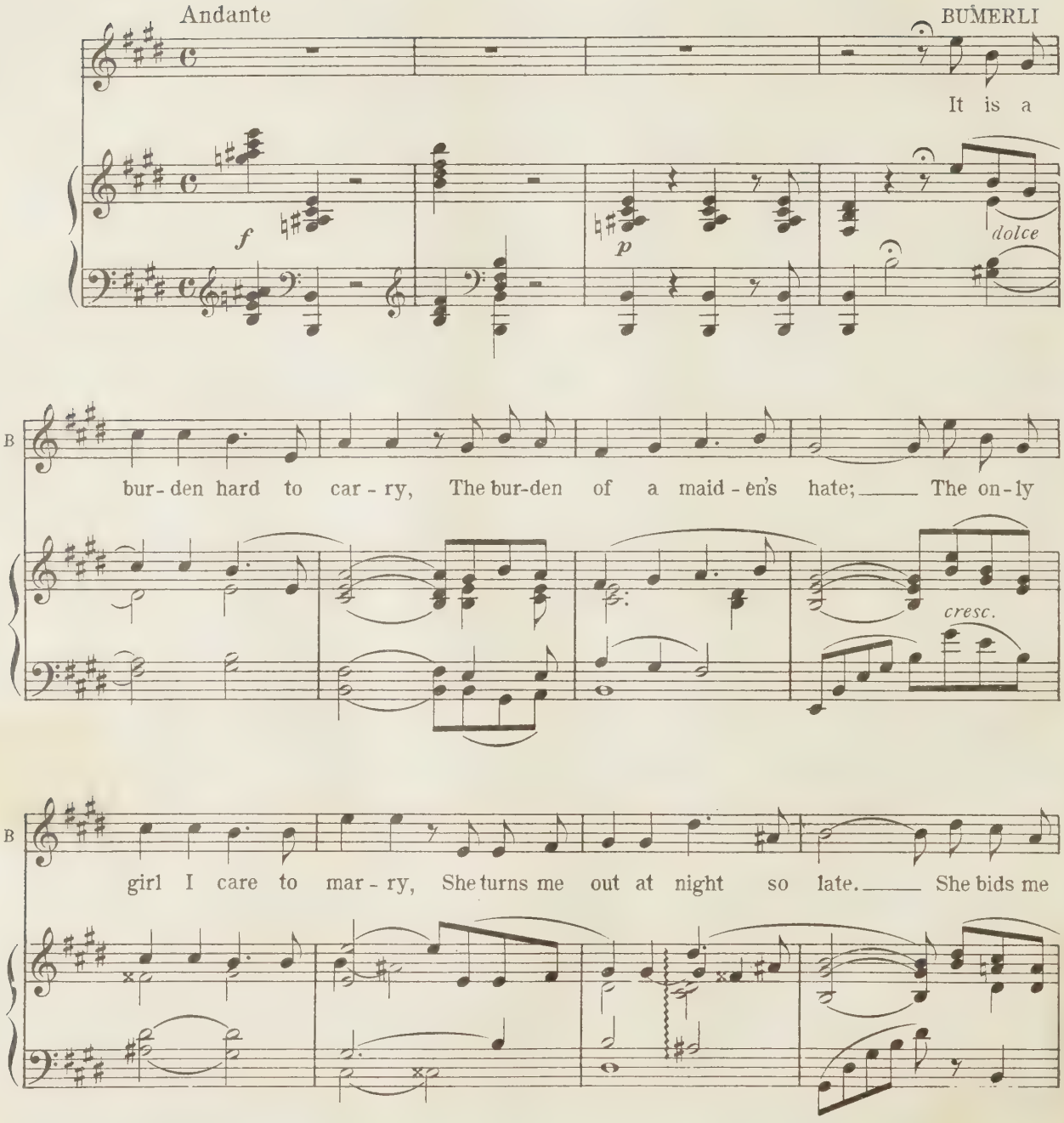
stringendo
Come! come! naught can ef - face you, My arms are ach - ing
stringendo
mf cresc.
pp
allargando
now to em - brace you, Thou art di - vine!
cresc. allargando
Come! come! I love you on - ly come, he - ro
f
mine!
f a tempo
sf

No 3

Sympathy

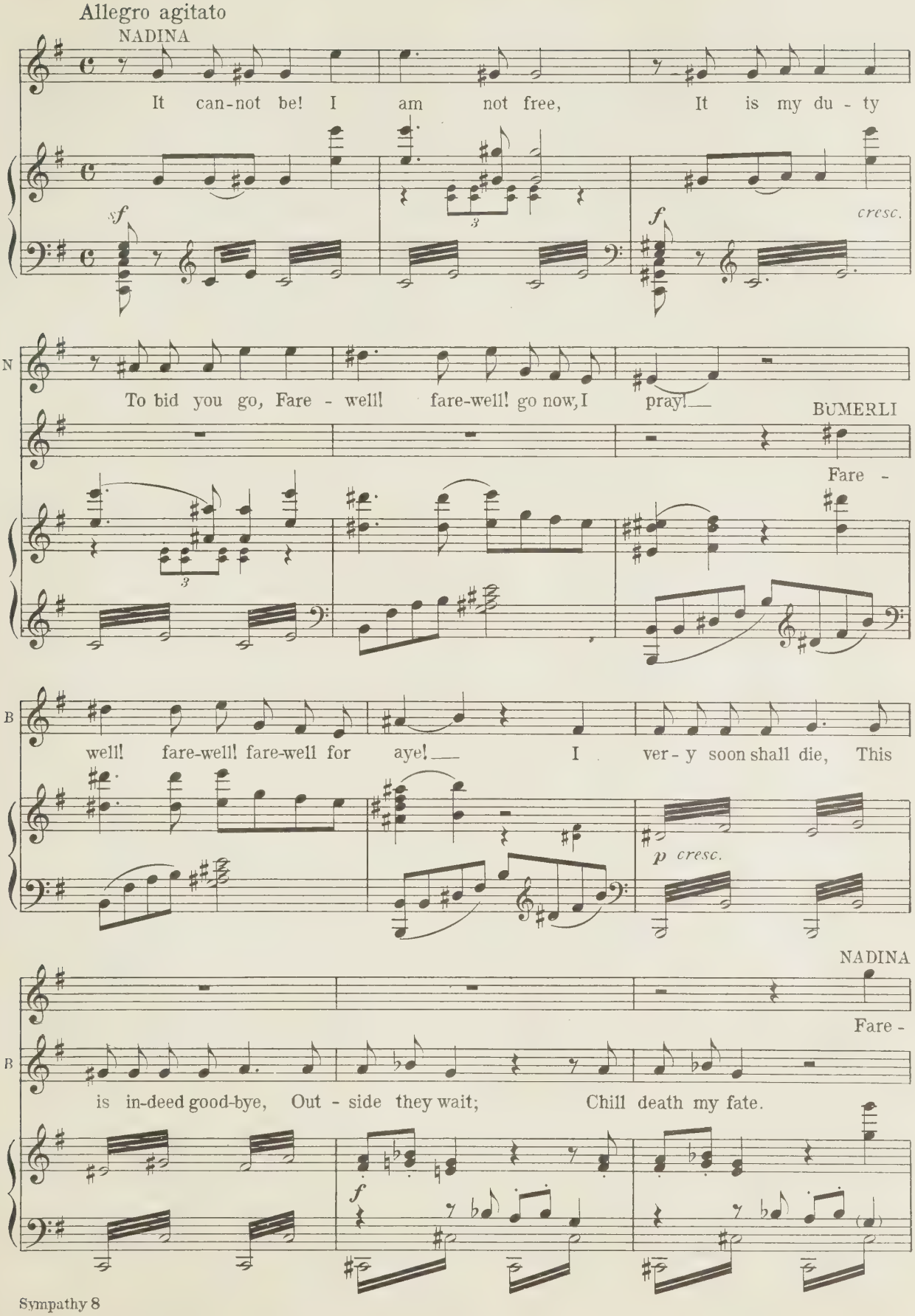
Duet

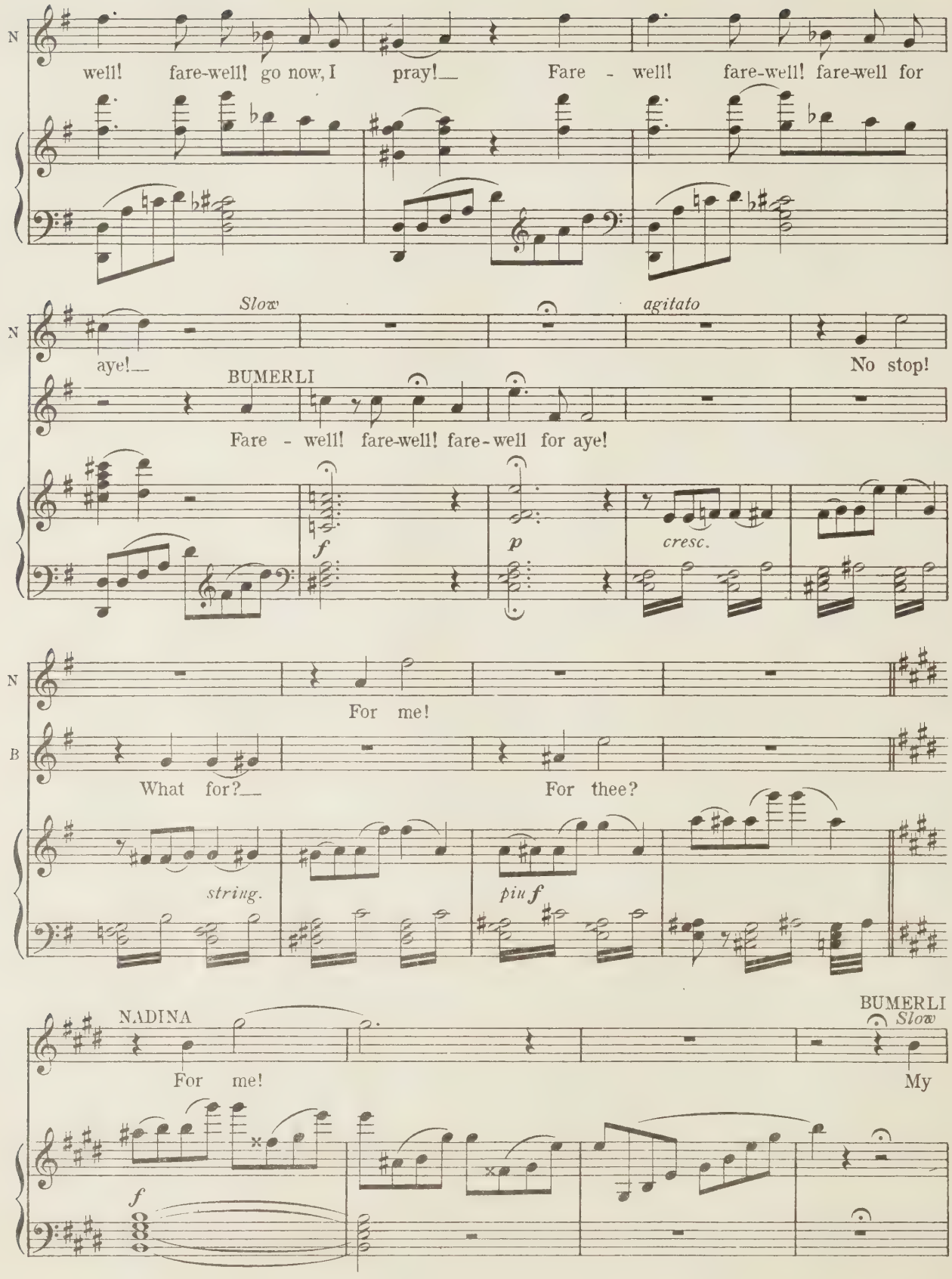
(Nadina and Bumerli)


Andante
BUMERLI
It is a
f
p
dolce
B
bur - den hard to car - ry, The bur-den of a maid - en's hate; The on - ly
cresc.
B
girl I care to mar - ry, She turns me out at night so late. She bids me

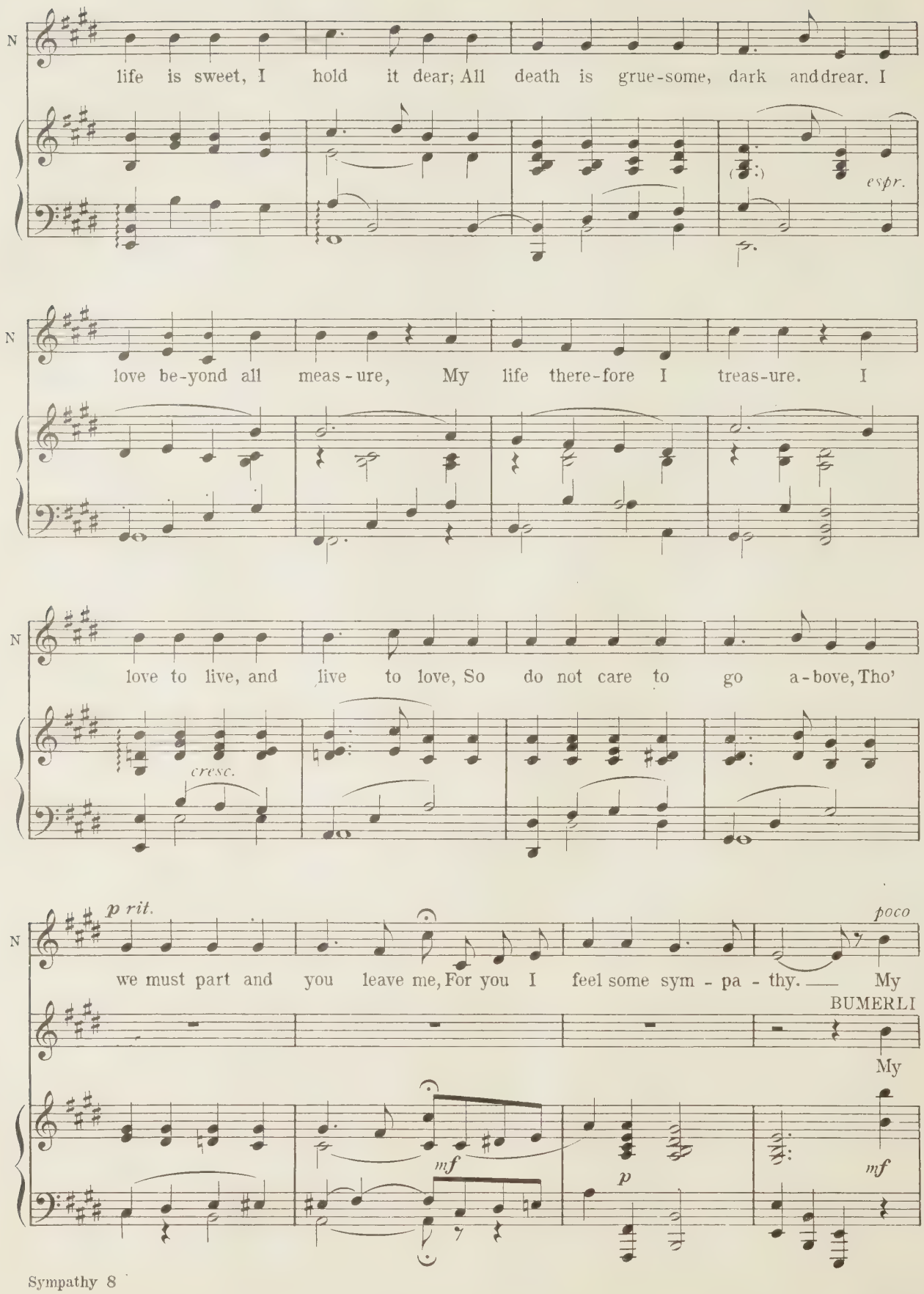
B
go where shots are fly - ing, Fare-well to her I fond-ly love, Fare-well, for
cresc.
NADINA
poco animato
I see you
B
her I'll soon be dy - ing, When next we meet 'twill be a - bove.
f
N
shak - ing, with fear quak-ing, In hea-ven you would not be
p
pp
N
rall.
wak-ing; No-ble sol - dier tell me true, Oh do, please do!
rit.
dim.
p dolce

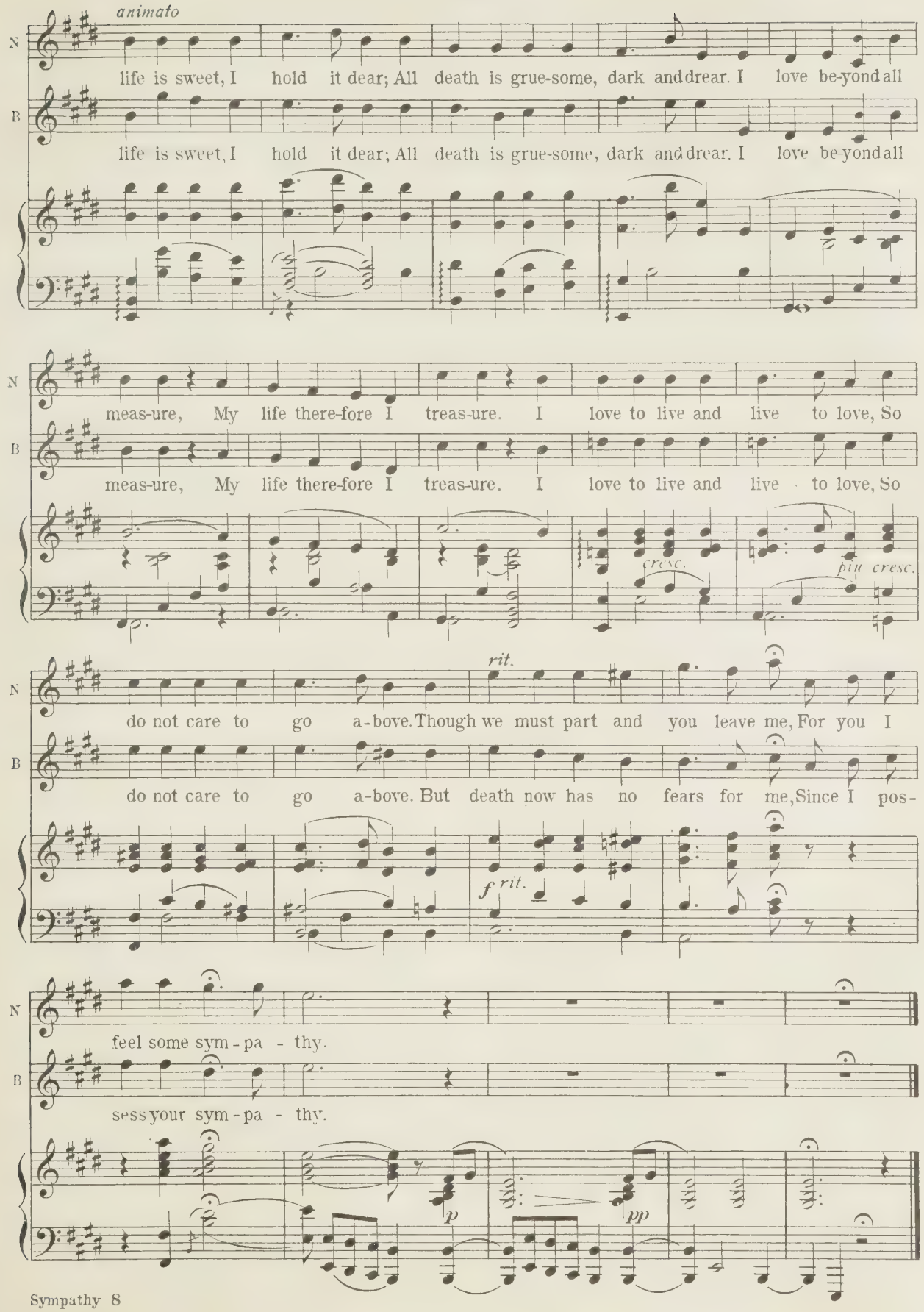
BUMERLI
Andante
My life is sweet, I hold it dear; All death is grue-some,
p
B
dark and drear! I love be-yond all meas-ure, My life there-fore I treas-ure. I
espr.
B
love to live and live to love, So do not care to go a-bove; But
cresc.
B
death would have no fears for me, If I pos-sess'd your sym-path-y.
mf
p


Allegro agitato
NADINA
It can-not be! I am not free, It is my du - ty
sf
f
cresc.
To bid you go, Fare - well! fare-well! go now, I pray!
BUMERLI
Fare -
well! fare-well! fare-well for aye! I ver - y soon shall die, This
p cresc.
NADINA
Fare -
is in-deed good-bye, Out - side they wait; Chill death my fate.
f


N
well! fare-well! go now, I pray!— Fare - well! fare-well! fare-well for
Slow
agitato
aye!—
No stop!
BUMERLI
Fare - well! fare-well! fare-well for aye!
f
p
cresc.
N
For me!
B
What for?— For thee?
string.
più f
NADINA
BUMERLI
Slow
For me!
My
f

NADINA
Oh, no! please no!
B
thanks, dear la - dy kind. I
p
dim.
Tempo I
B
was sure you had a no-ble mind, A gra-cious no - ble mind. It is a
dolce
NADINA
N
Remember
B
bur-den sweet to car - ry, The bur-den of a maid - en's heart.
cresc.
rit.
N
I'm en-gaged to mar - ry, I save your life but we must part. My
rit.

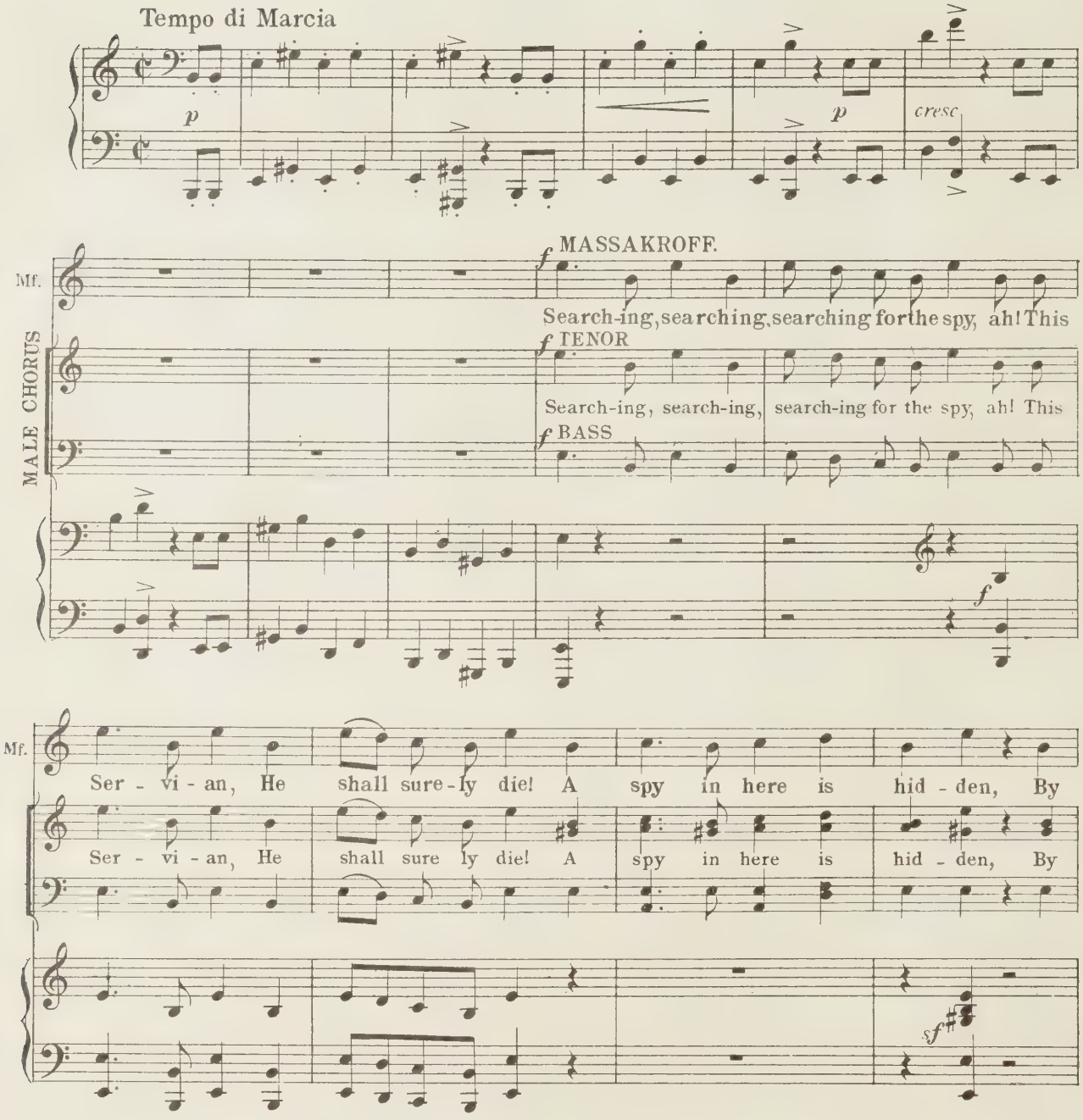

N
life is sweet, I hold it dear; All death is grue-some, dark and drear. I
espr.
N
love be-yond all meas-ure, My life there-fore I treas-ure. I
N
love to live, and live to love, So do not care to go a-bove, Tho'
cresc.
N
p rit.
we must part and you leave me, For you I feel some sym - pa - thy. —
poco
My
BUMERLI
My
mf
p
mf

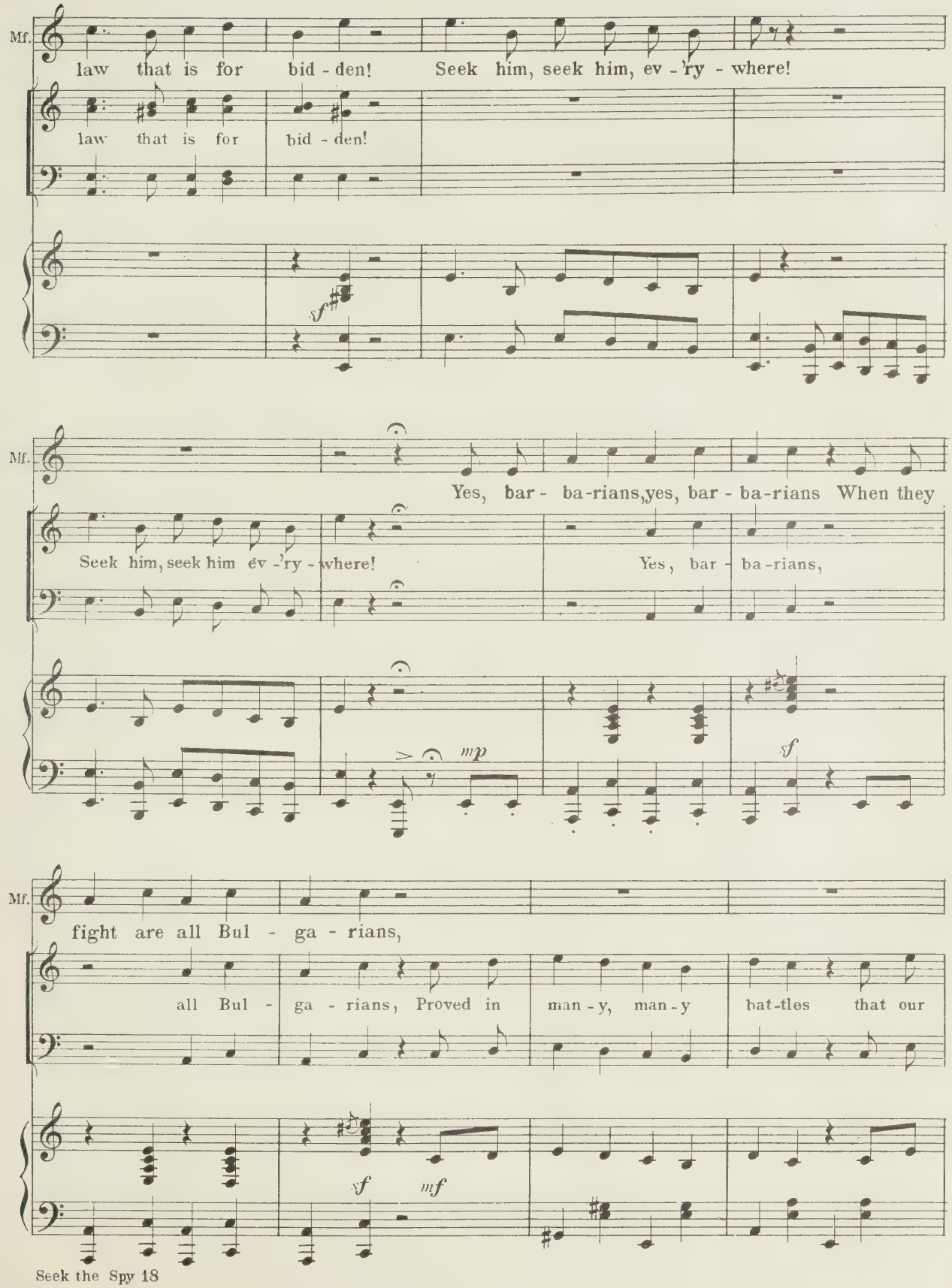

animato
life is sweet, I hold it dear; All death is grue-some, dark and drear. I love be-yond all
life is sweet, I hold it dear; All death is grue-some, dark and drear. I love be-yond all
meas-ure, My life there-fore I treas-ure. I love to live and live to love, So
meas-ure, My life there-fore I treas-ure. I love to live and live to love, So
cresc.
più cresc.
rit.
do not care to go a-bove. Though we must part and you leave me, For you I
do not care to go a-bove. But death now has no fears for me, Since I pos-
f rit.
feel some sym-pa - thy.
sess your sym-pa - thy.
p
pp

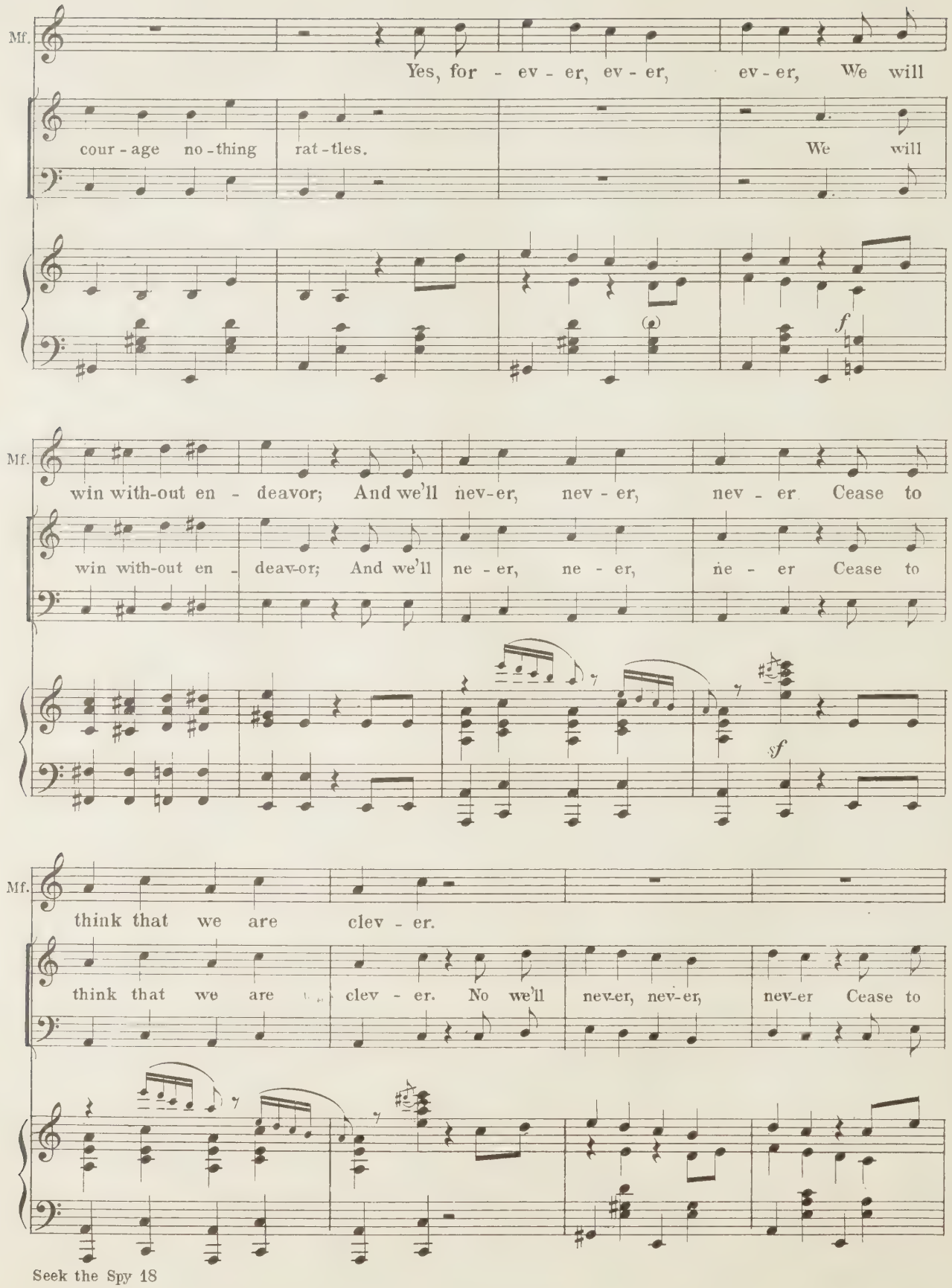
Nº 4 "Seek the Spy"

Ensemble

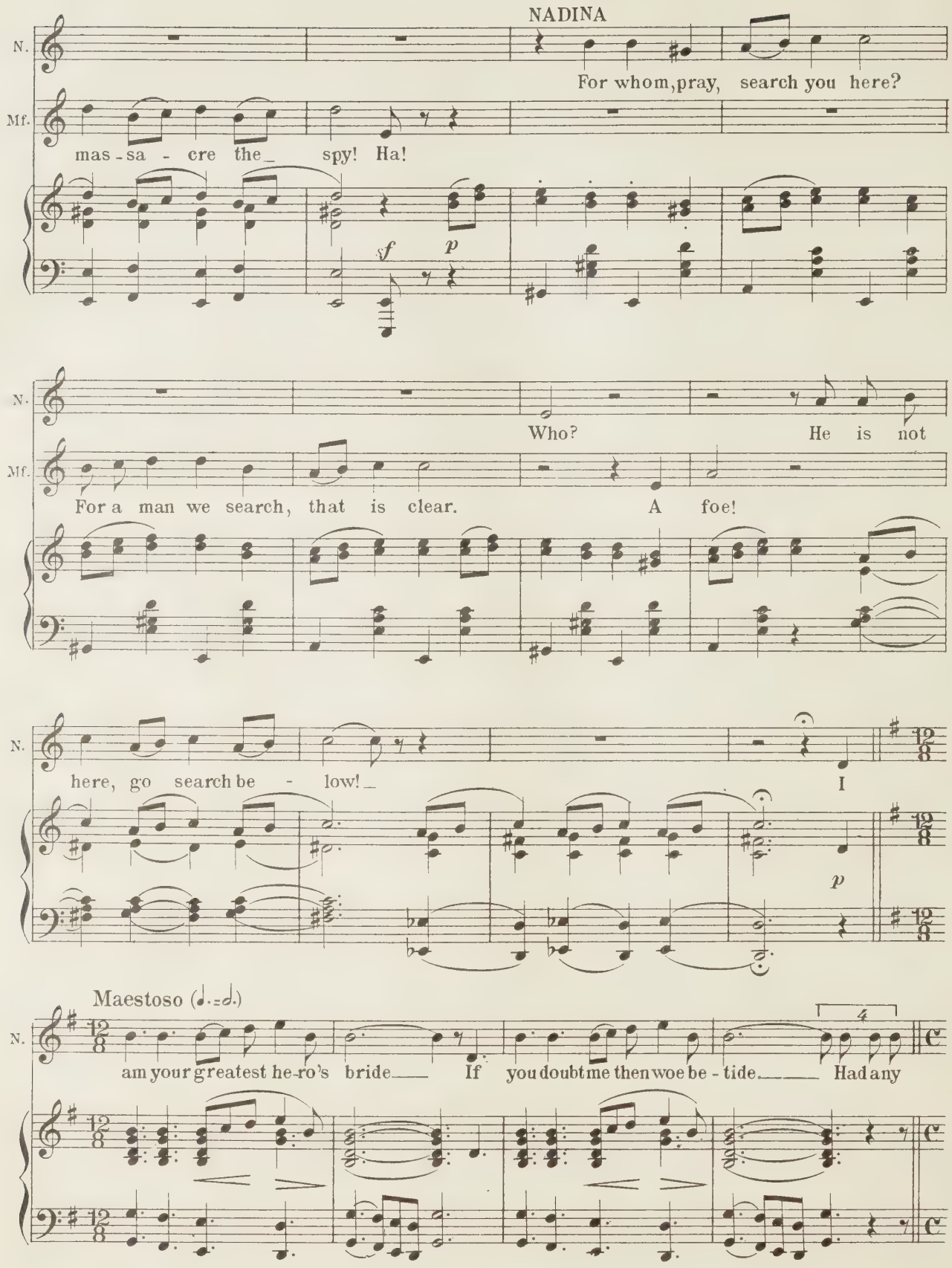
(Nadina, Mascha, Aurelia, Bumerli, Massakroff, & Soldiers)


Tempo di Marcia
p
p
cresc
Mf.
f MASSAKROFF.
Search-ing, searching, searching for the spy, ah! This
MALE CHORUS
f TENOR
Search-ing, search-ing, search-ing for the spy, ah! This
f BASS
f
Mf.
Ser - vi - an, He shall sure-ly die! A spy in here is hid - den, By
Ser - vi - an, He shall sure ly die! A spy in here is hid - den, By
sf


Mf.
law that is for bid - den! Seek him, seek him, ev - 'ry - where!
law that is for bid - den!
sf
Mf.
Yes, bar - ba-rians, yes, bar - ba-rians When they
Seek him, seek him ev - 'ry - where!
Yes, bar - ba-rians,
mp
sf
Mf.
fight are all Bul - ga - rians,
all Bul - ga - rians, Proved in man - y, man - y bat-tles that our
sf
mf

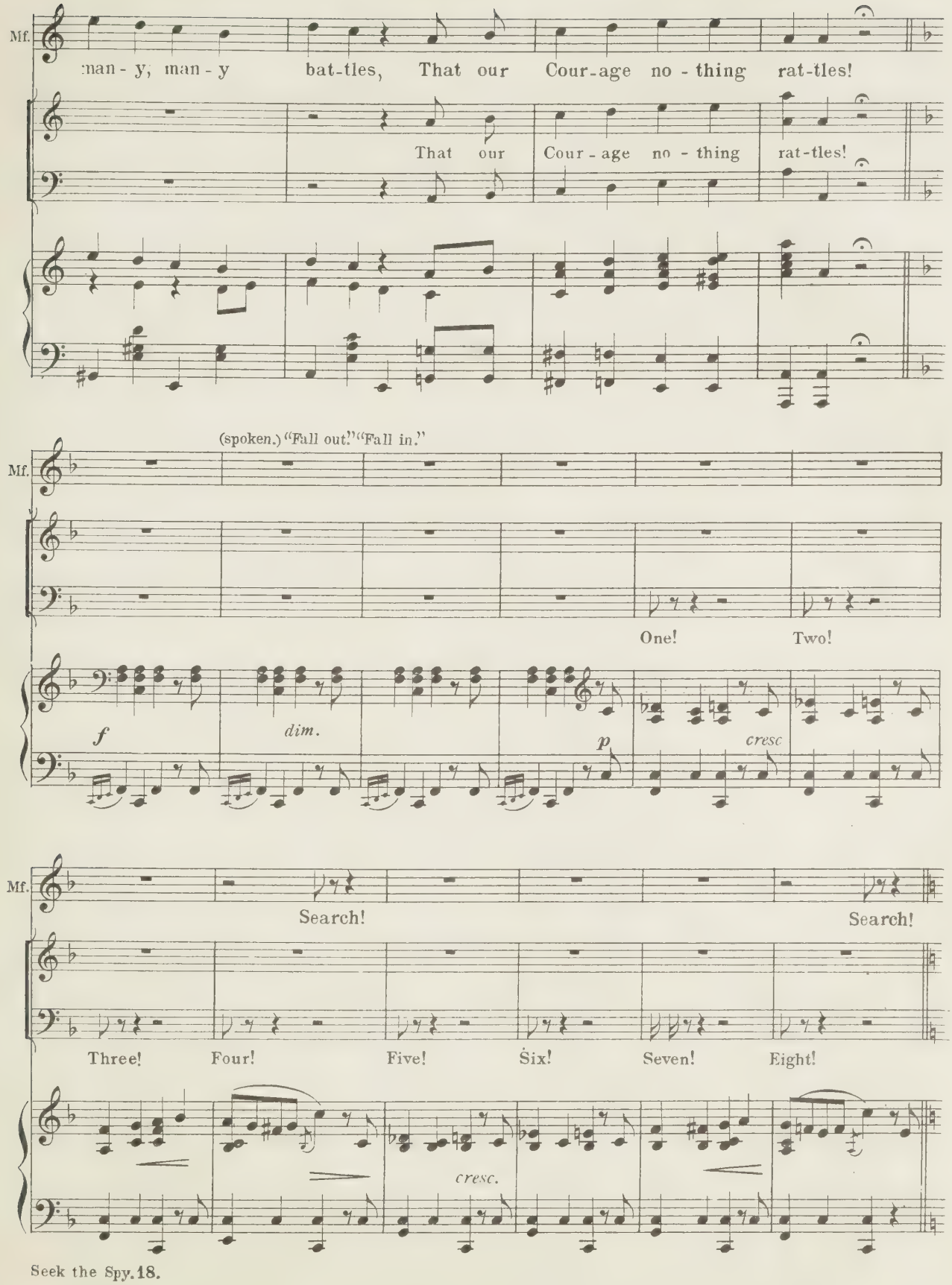

Mf.
Yes, for - ev - er, ev - er, ev - er, We will
cour - age no - thing rat - tles. We will
f
Mf.
win with-out en - deavor; And we'll nev-er, nev - er, nev - er Cease to
win with-out en - deav-or; And we'll ne - er, ne - er, ne - er Cease to
sf
Mf.
think that we are clev - er.
think that we are clev - er. No we'll nev-er, nev-er, nev-er Cease to

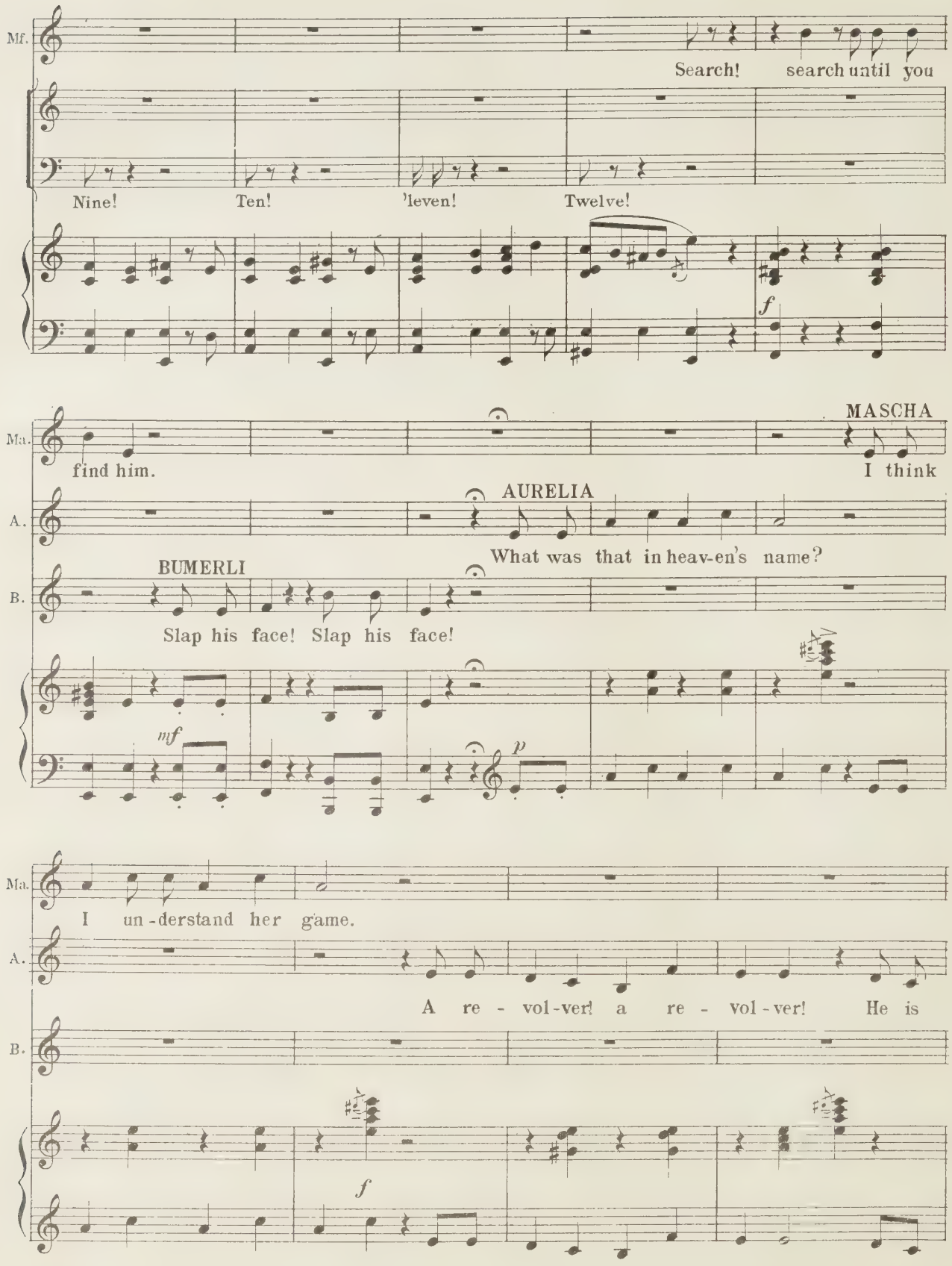
Mf.
No, we'll nev - er, nev-er, nev-er Cease to
think that we are clever. Cease to
Mf.
think that we are clev-er. Ver - y sor - ry to dis - turb fair beau - ty,
think that we are clev-er.
p
Mf.
Mas-sa-koff does his du - ty. If we find him here he'll die. I'll


NADINA
N.
Mf.
For whom, pray, search you here?
mas - sa - cre the_ spy! Ha!
sf
p
N.
Mf.
Who? He is not
For a man we search, that is clear. A foe!
N.
here, go search be - low!_
I
p
Maestoso (♩.=♩.)
N.
am your greatest he-ro's bride___ If you doubt me then woe be - tide___ Had any
4

Poco animato
N.
Mf.
foe sought re-fuge here, It would have cost him ver-y dear!
MASSAKROFF
Here hides the
f
sf
f
sf
N.
Mf.
I tell you, no! and what I say is so! I
foe!
cresc.
Maestoso
N.
am your great-est he-ro's bride! If you doubt me then woe be-
rit.
mf
Tempo I
MASSAKROFF
N.
Mf.
tide! I can-not go, miss; un-til I
f
p

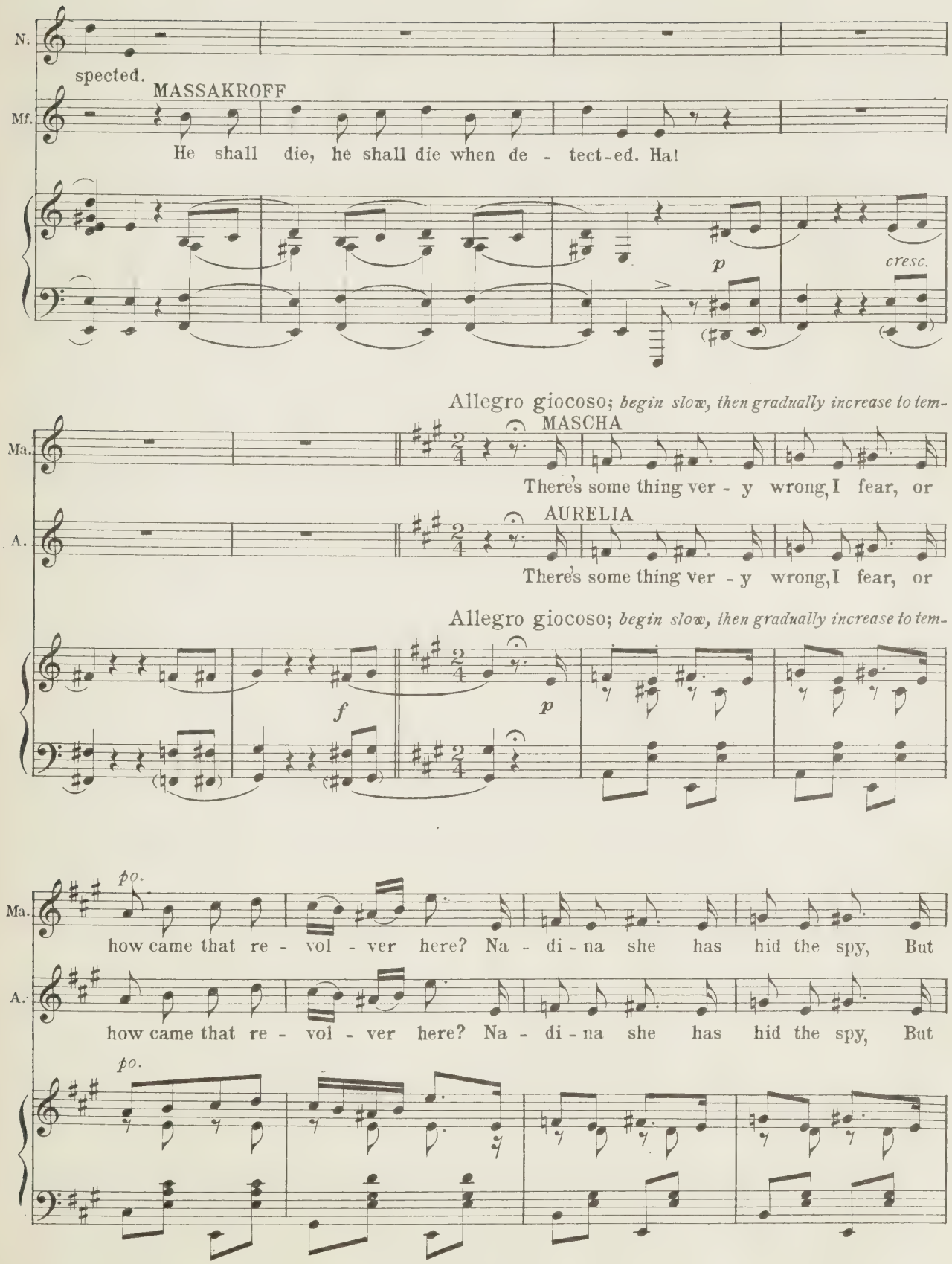
Mf.
know, miss, He is not here; If we find
cresc.
him he shall die. I'll_ mas - sa - cre the_ spy! Ha! Yes, bar-
mf
sf
f
Mf.
barians, Yes, bar - ba - rians, When they fight are all Bul - ga - rians!
CHORUS
Yes, bar - ba - rians, When they fight are all Bul - ga - rians! Proved in
sf
Mf.
Proved in
man - y, man - y bat - tles, and our cour - age no - thing rat - tles!

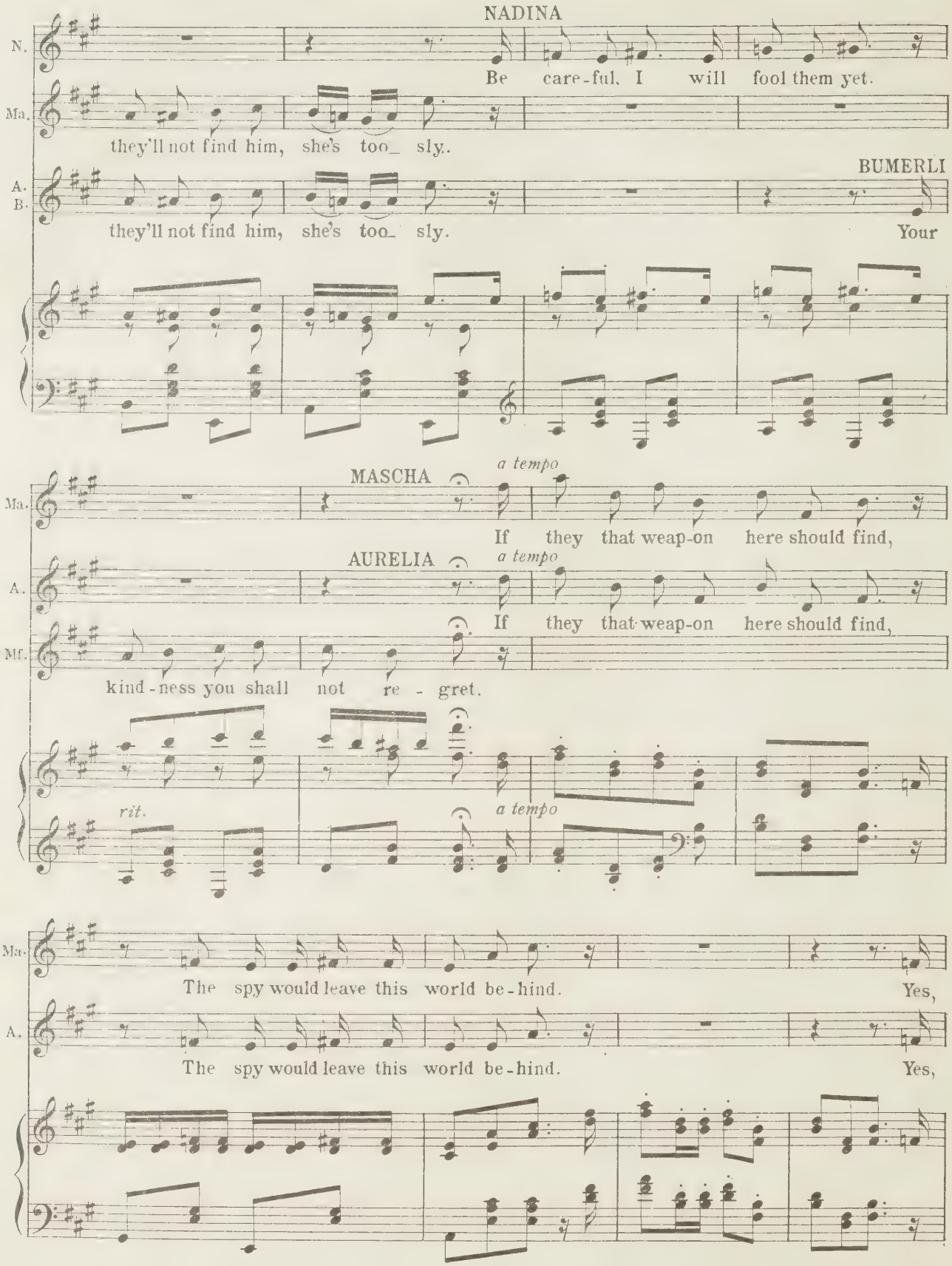

Mf.
man - y, man - y bat-tles, That our Cour-age no - thing rat-tles!
That our Cour - age no - thing rat-tles!
(spoken.) "Fall out." "Fall in."
Mf.
One! Two!
f
dim.
p
cresc
Mf.
Search! Search!
Three! Four! Five! Six! Seven! Eight!
cresc.


Mf.
Search! search until you
Nine! Ten! 'leven! Twelve!
f
Ma.
MASCHA
find him.
I think
A.
AURELIA
What was that in heav-en's name?
B.
BUMERLI
Slap his face! Slap his face!
mf
p
Ma.
I un-derstand her game.
A.
A re - vol-ver! a re - vol-ver! He is
B.
f

MASCHA
Ma.
If he's found they won't ab - solve her! A re -
A.
here! the spy's re - vol - ver! If he's found they won't ab - solve her! A re -
mf
f
Ma.
vol - ver! His re - vol - ver!
A.
vol - ver! His re - vol - ver!
MASSAKROFF
Mf.
Where is the spy? Has he been found? I'm sure he's
p
quasi parlando
Mf.
some-where here a - round!
One! two! three! four!
cresc.
Mf.
Five! six! sev-en! eight!
TENORS 4 SOLDIERS
Cho.
He's not hid-den on this floor!
He
cresc.

Mf.
Nine! ten! e - lev-en! twelve!
is not here, we came too late!
cresc.
N
You're safe, my dear!
Mf
BASSES 4 SOLDIERS
Ha! The bed, he's un-der that!
No one here!
f
marcato
A.
AURELIA
Don't look there, you are much to fat!
mf
N.
NADINA
The bal-con-y you have ne - glect-ed, It should be at once in -
mf
cresc.

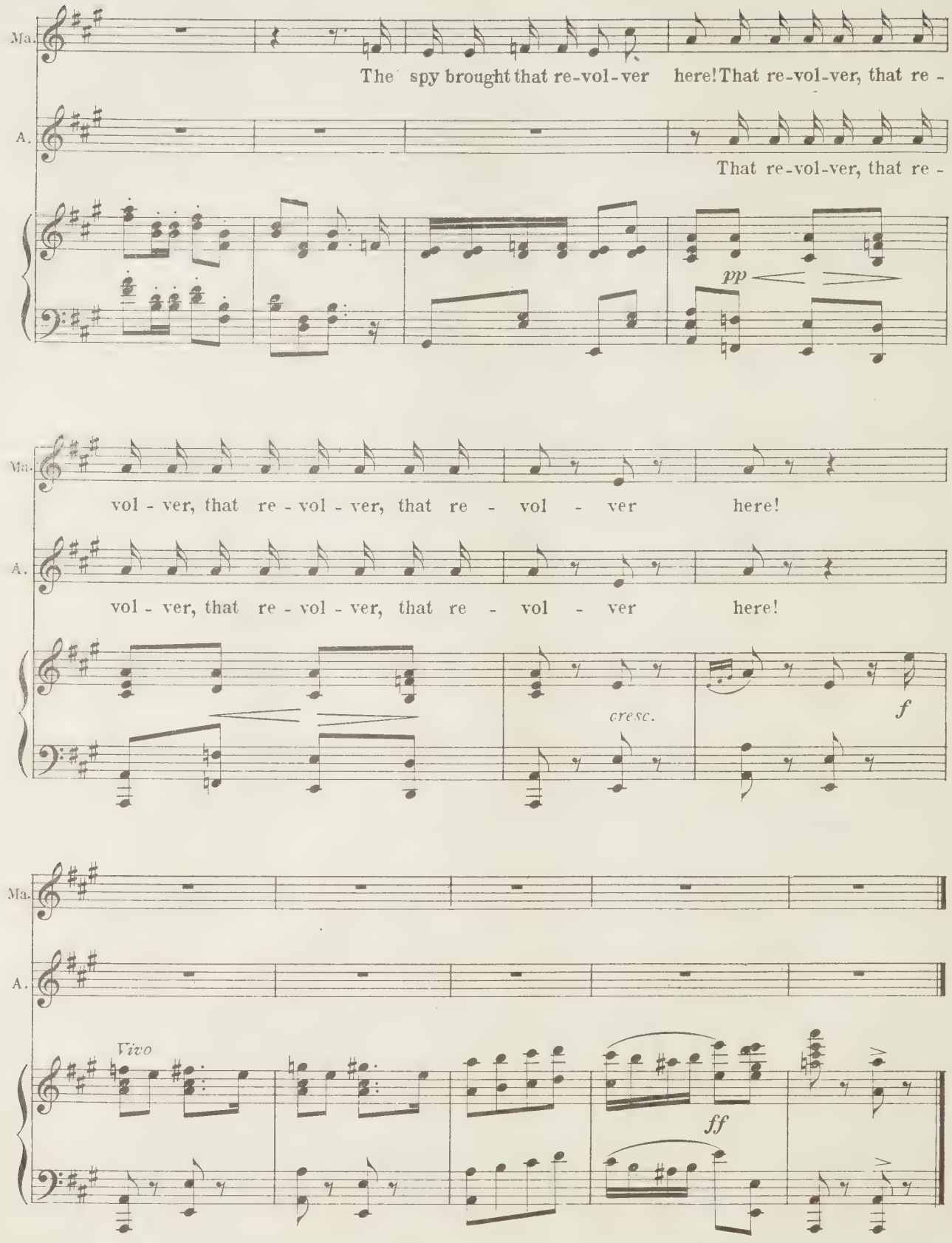

N.
spected.
MASSAKROFF
Mf.
He shall die, he shall die when de - tect-ed. Ha!
p
cresc.
Allegro giocoso; *begin slow, then gradually increase to tem-*
Ma.
MASCHA
There's some thing ver - y wrong, I fear, or
A.
AURELIA
There's some thing ver - y wrong, I fear, or
Allegro giocoso; *begin slow, then gradually increase to tem-*
f
p
po.
Ma.
how came that re - vol - ver here? Na - di - na she has hid the spy, But
A.
how came that re - vol - ver here? Na - di - na she has hid the spy, But
po.


NADINA
N.
Be care-ful, I will fool them yet.
Ma.
they'll not find him, she's too_ sly.
BUMERLI
A.
B.
they'll not find him, she's too_ sly.
Your
MASCHA
a tempo
Ma.
If they that weap-on here should find,
AURELIA
a tempo
A.
If they that weap-on here should find,
Mf.
kind-ness you shall not re - gret.
rit.
a tempo
Ma.
The spy would leave this world be-hind.
Yes,
A.
The spy would leave this world be-hind.
Yes,

Ma.
quick-ly leave this world be - hind.
N.
quick-ly leave this world be - hind.
MASSAKROFF
Mf.
He must have van-ished in the air.
f
p
NADINA
N.
Then wings I had bet-ter be buy-ing, And mas-sa - cre him
mp
N.
fly-ing, Ha! MASSAKROFF.
rit.
Mf.
Pray par - don my in - tru-sion, I hope you'll be so kind; Tho'
p
Mf.
cov-ered with con - fu - sion, The spy we'll sure-ly find.
f

Mf.
CHORUS.
Yes, bar-ba rians, Yes, bar - ba - rians When they fight are all Bul-
TENOR
Yes, bar-
BASS
-ba - rians
are all Bul-
6
6
mp
rf
morendo
Mf.
ga-rians, Proved in man-y, man-y bat-tles, That our cour-age no-thing rattles, Proved in
ga-rians, Proved in man-y, man-y bat-tles, That our cour-age no-thing rat-tles, Proved in
MASCHA
There's
Ma.
AURELIA
There's
A.
Mf.
man-y, many bat-tles, That our cour-age no-thing rat-tles.
man-y, man-y bat-tles, That our cour-age no-thing rat-tles.
p

Ma.
some-thing ver - y wrong, I fear, or how came that re - vol - ver here? Na -
A.
some-thing ver - y wrong, I fear, or how came that re - vol - ver here? Na -
Ma.
di - na, she has hid the spy, But they'll not find him, she's too sly!
A.
di - na, she has hid the spy, But they'll not find him, she's too sly!
A
cresc.
A.
The spy brought that re - vol - ver, that re - vol - ver here!
f

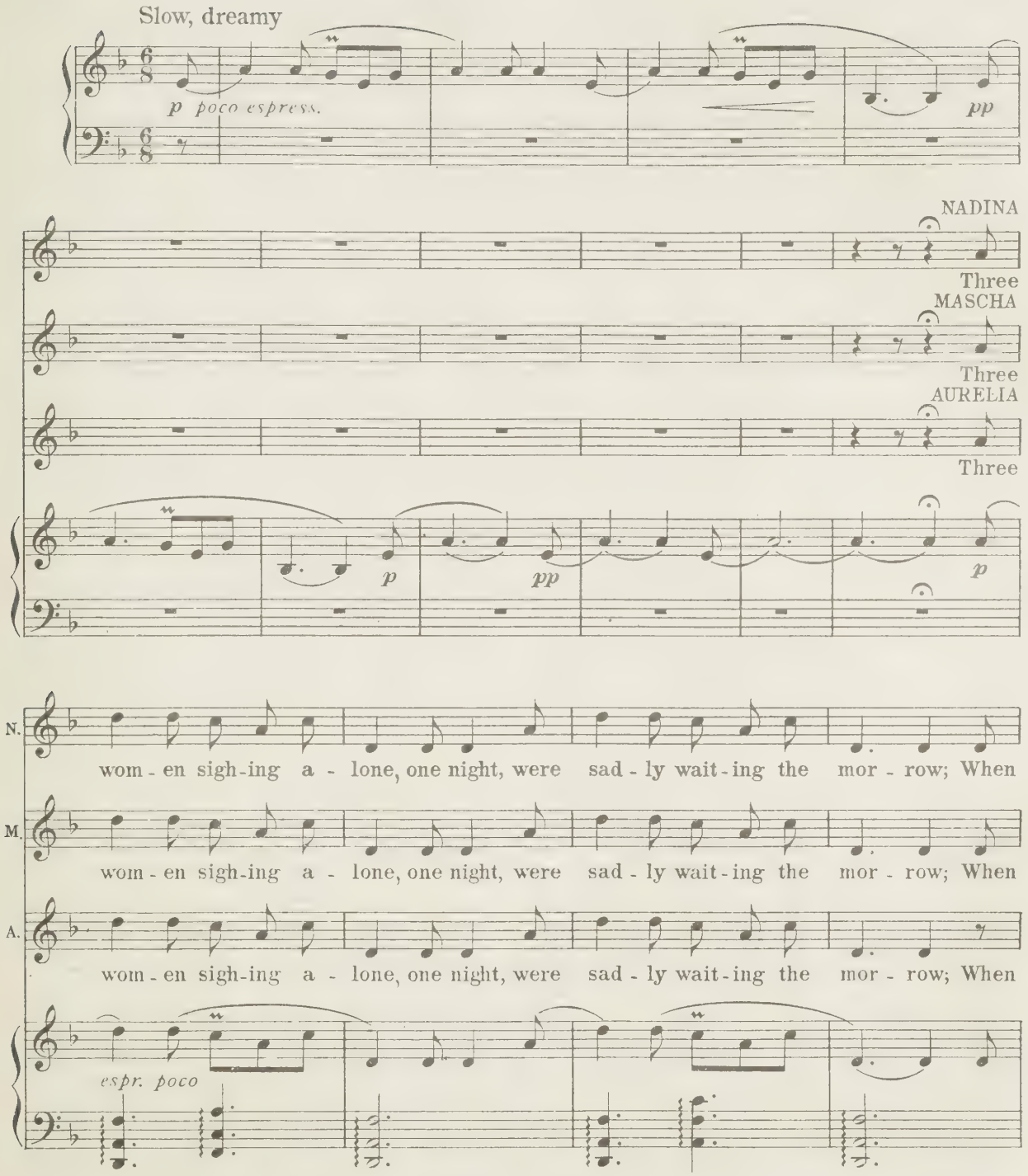

Ma.
The spy brought that re-vol-ver here! That re-vol-ver, that re -
A.
That re-vol-ver, that re -
pp
Ma.
vol - ver, that re - vol - ver, that re - vol - ver here!
A.
vol - ver, that re - vol - ver, that re - vol - ver here!
cresc.
f
Ma.
A.
Vivo
ff

Nº 5

Finale Act I

Romance and Scene

(Nadina, Mascha, Aurelia)


Slow, dreamy
p poco espress.
pp
NADINA
Three
MASCHA
Three
AURELIA
Three
p
pp
p
N.
wom - en sigh-ing a - lone, one night, were sad - ly wait - ing the mor - row; When
M.
wom - en sigh-ing a - lone, one night, were sad - ly wait - ing the mor - row; When
A.
wom - en sigh-ing a - lone, one night, were sad - ly wait - ing the mor - row; When
espr. poco

N
came a man, to their de-light, who ban-ished all their sor-row. He was a sol-dier
M
came a man, to their de-light, who ban-ished all their sor-row.
poco cresc.
N
young and strong, a - las! he slept the whole night long, and left them in the
dim.
N
morn - ing, He left them in the morn-ing. Oh dear!
M
He left them in the morn-ing. Oh dear! One
A
He left them in the morn-ing. Oh dear!
dim.
pp
dolce

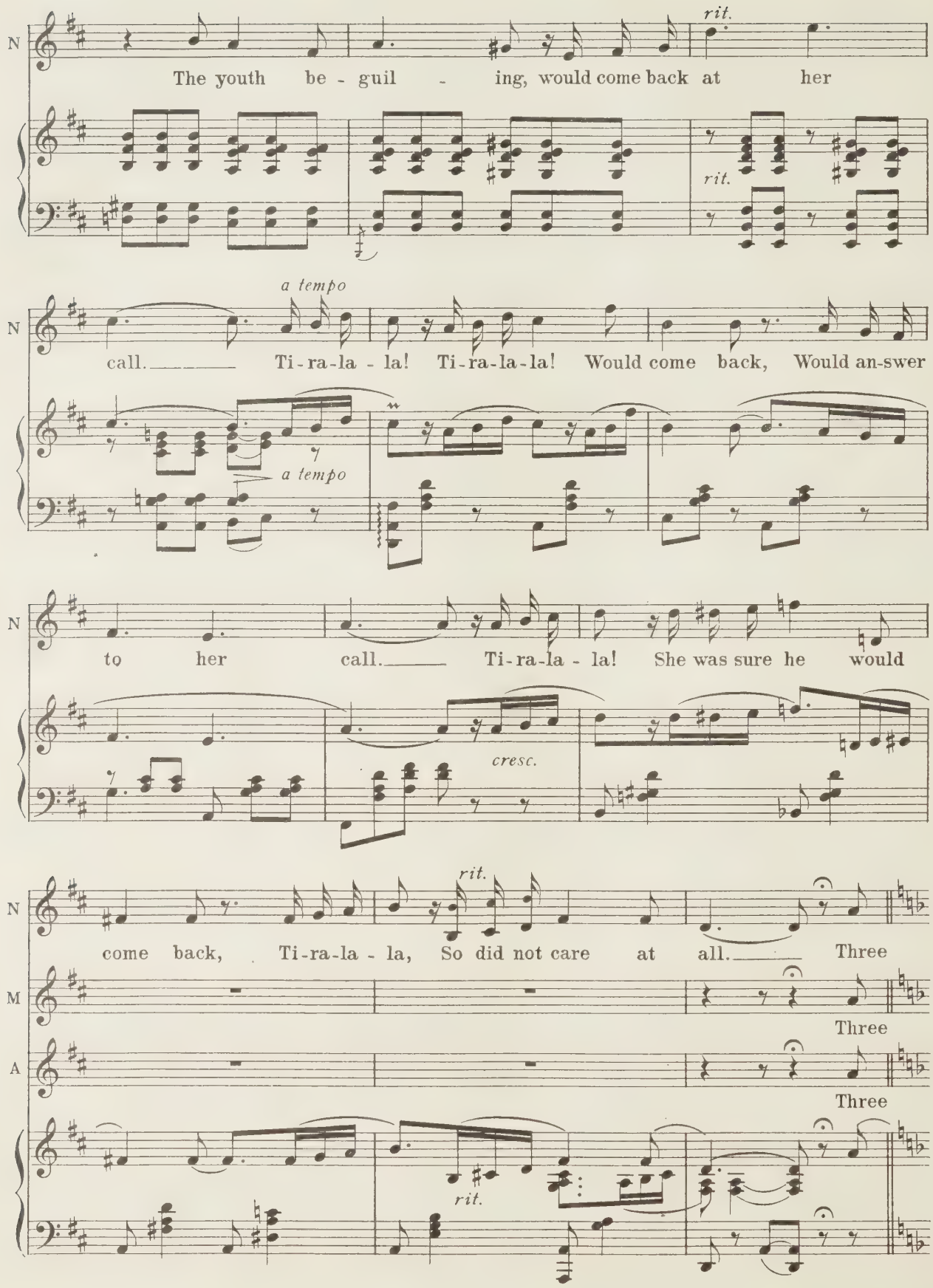
Finale Act I. 12

MASCHA
wom - an said "he's left us, How lone-ly now we'll be. Of
hap - pi-ness be - reft us, He had my sym - pa - thy, Ti-ra-la-
la, Ti-ra-la-la, he left us. But still he's not to
p rit.
blame, Ti-ra-la - la, I real-ly can - not blame him, Ti-ra-la-
cresc.

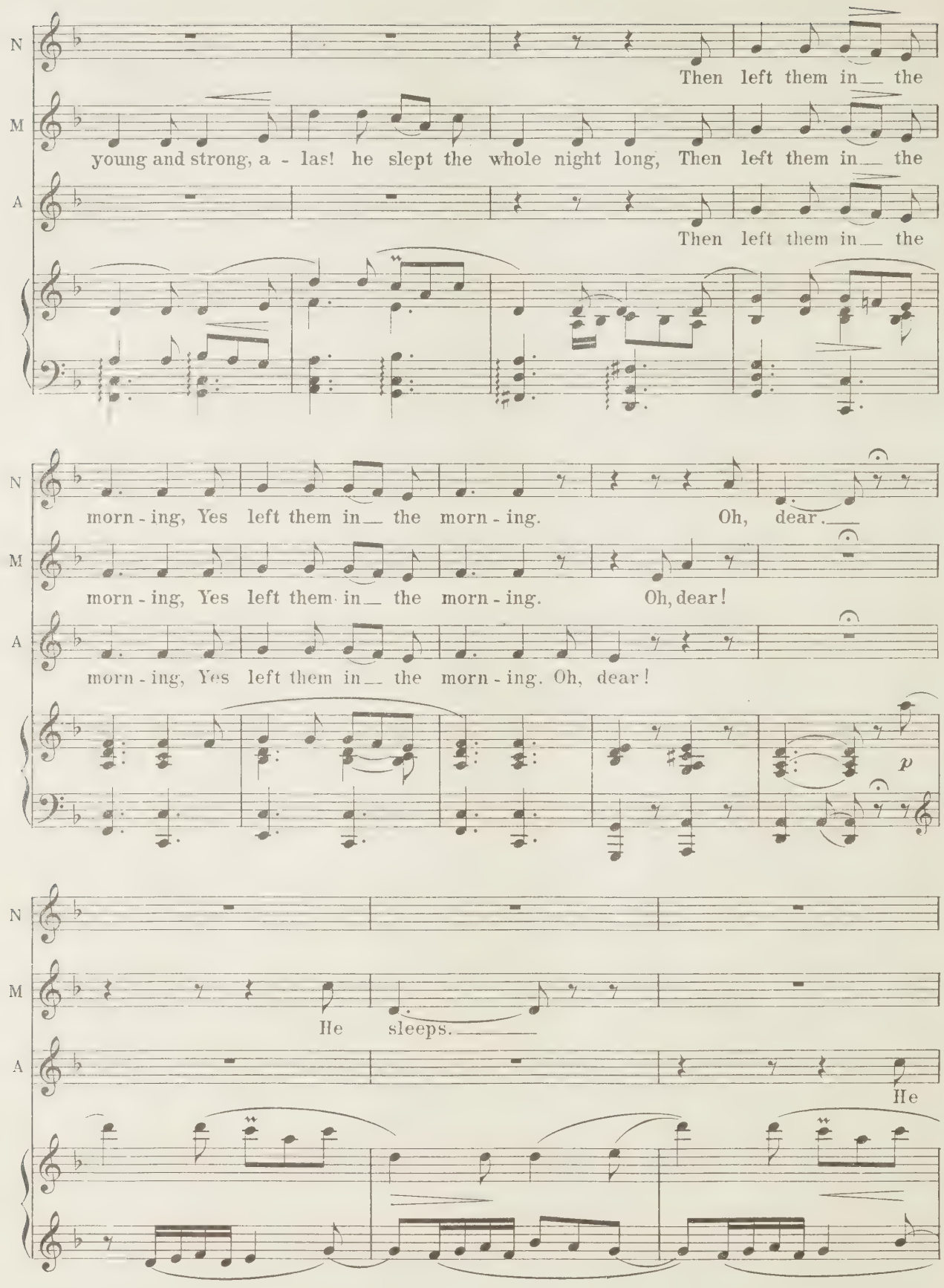
la! I'm ver-y glad he came."
AURELIA
The sec - ond said "I'm
p
sor - ry that he has gone a - way, If
R.H.
L.H.
he should tell I'd wor - ry, I hope he'll noth - ing
cresc.
say. Ti-ra-la - la. Ti-ra-la-la! Tell no one, For men sus-

Finale Act I. 12

pi - cious are, Ti-ra-la - la, par-tic-u-lar - ly
cresc.
NADINA
The
hus - bands! Ti-ra-la - la! Yes, too sus-pi - cious far."
p
Somewhat quiet
third one gen - tly smil - ing, She did not care at
all; She knew the youth be - guil - ing,
cresc.

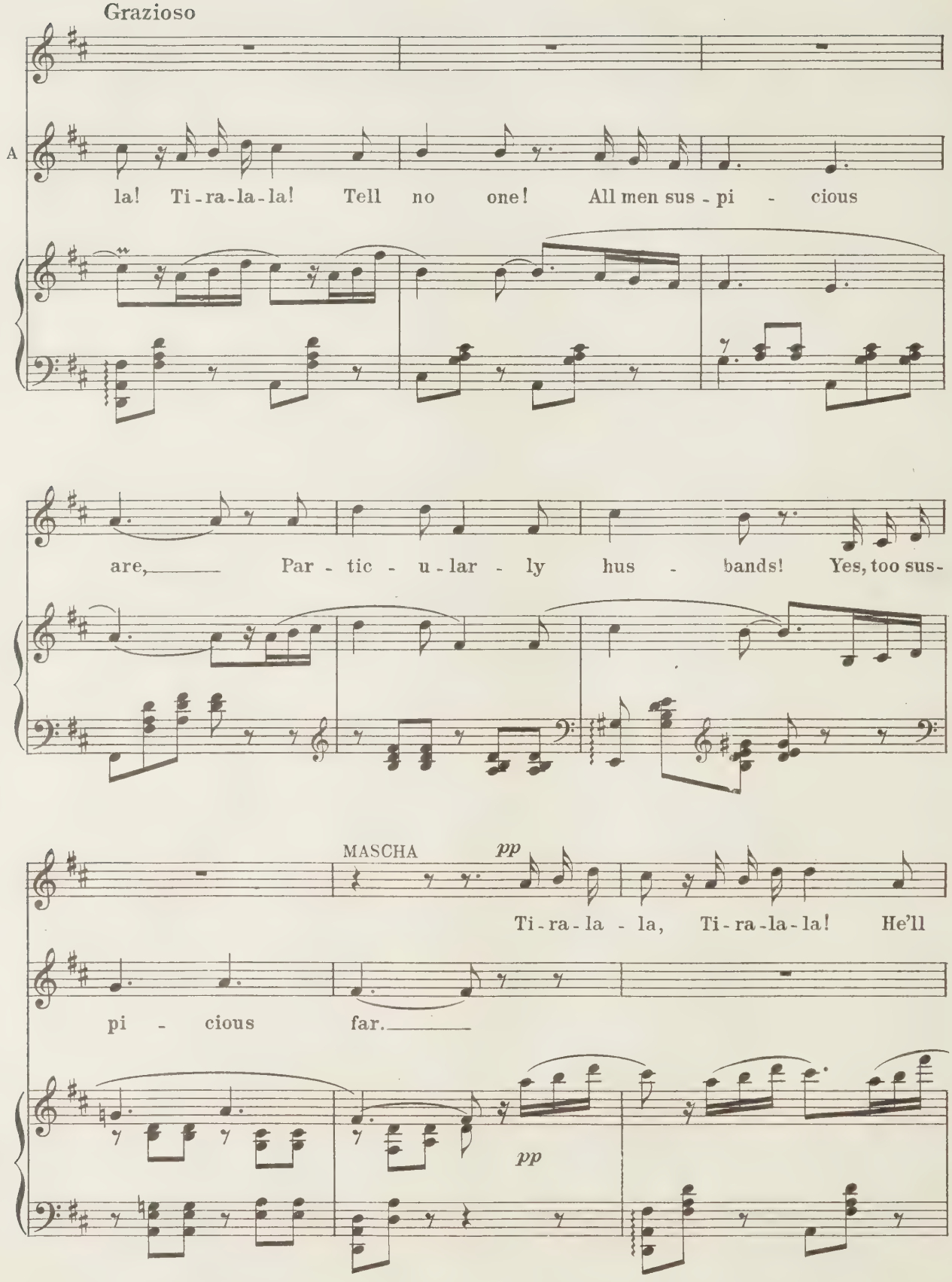

N
The youth be - guil - ing, would come back at her
rit.
rit.
a tempo
N
call. Ti-ra-la - la! Ti-ra-la-la! Would come back, Would an-swer
a tempo
N
to her call. Ti-ra-la - la! She was sure he would
cresc.
N
come back, Ti-ra-la - la, So did not care at all. Three
rit.
M
Three
A
Three
rit.

Tempo I.
N
wom - en sigh-ing a - lone, one night, were sad - ly watch-ing the
M
wom - en sigh-ing a - lone, one night, were sad - ly watch-ing the
A
wom - en sigh-ing a - lone, one night, were sad - ly watch-ing the
N
mor - row; When came a man, to their de-light, who
M
mor - row; When came a man, to their de-light, who
A
mor - row;
N
ban - ished all their sor - row.
M
ban - ished all their sor - row. He was a sol - dier


N
Then left them in the
M
young and strong, a - las! he slept the whole night long, Then left them in the
A
Then left them in the
morn - ing, Yes left them in the morn - ing. Oh, dear.
morn - ing, Yes left them in the morn - ing. Oh, dear!
morn - ing, Yes left them in the morn - ing. Oh, dear!
p
He sleeps.
He

Finale Act I. 12

N
pp
Gradually quieter
In peace - ful, rest - ful slum - ber; For-get-ting
A
sleeps.
Gradually quieter
pp
N
pp
all his woe and pain, You, too, must rest, you both are wear - y, go sleep and
pp cresc.
N
I will here re - main.
Oh, dear!
M
Oh, dear!
A
pp
Oh, dear!
Ti-ra-la-
pp



Finale Act I. 12

Finale Act I. 12

Finale Act I. 12

END of ACT I

No 6

ACT II

Our Heroes Come

March and Chorus

CURTAIN
cresc.
mf
cresc.
f
mp

L'istesso tempo. (brightly)
cresc.
f
piu f
piu f
ff
sempre ff

1
2
ff
ff

The Fatherland is Free

Nº 6b

SOP.
ALTO.
TEN.
BASS.
Then shout hur - rah! then
Hur - rah! then
shout hur - rah! For our he-roes shout in glee; Our en-e-mies are con - quered And the
shout hur - rah! For our he-roes shout in glee; Our en-e-mies are con - quered And the
Fa-ther-land is free! Then shout hur - rah! then shout hur - rah! Let us sound their prais-es
Fa-ther-land is free! Hur - rah! then shout hur - rah! Let us sound their prais-es

loud! Our sol - diers are vic - tor - i - ous And of them we are
loud! Our sol - diers are vic - tor - i - ous And of them we are
proud! Hur-rah! hur - rah! Our land you save! Hur-rah! hur - rah! Our flag shall
proud! Hur-rah! hur - rah! Our land you save! Hur-rah! hur - rah! Our flag shall
wave. Hur - rah! hur - rah! Our he-roes brave!
wave. Hur - rah! hur - rah! Our he-roes brave!
piu ff

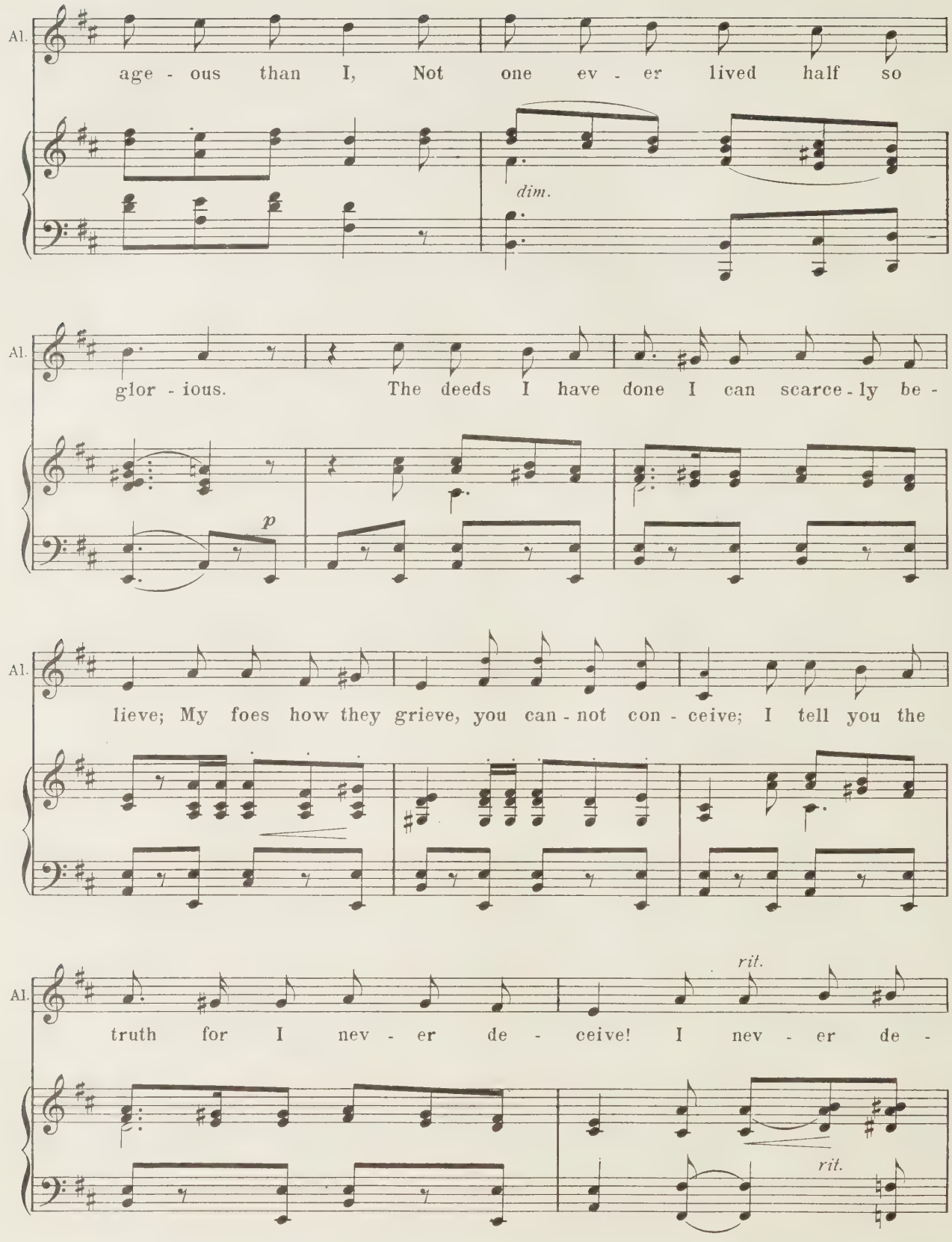
Nº 7

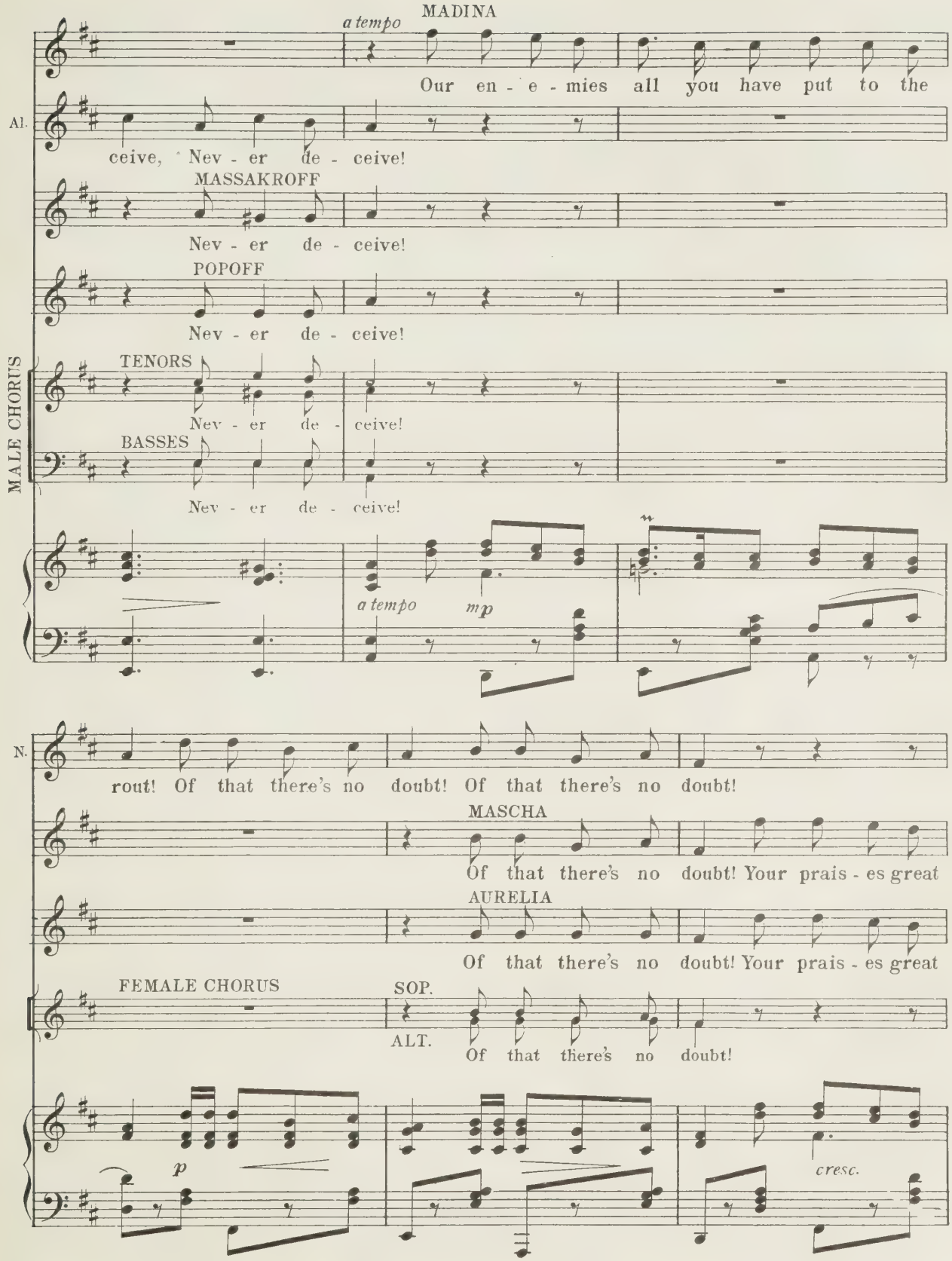
Alexius The Heroic

Sextette and Chorus

(Nadina, Masha, Aurelia, Alexius, Popoff, Massakroff)

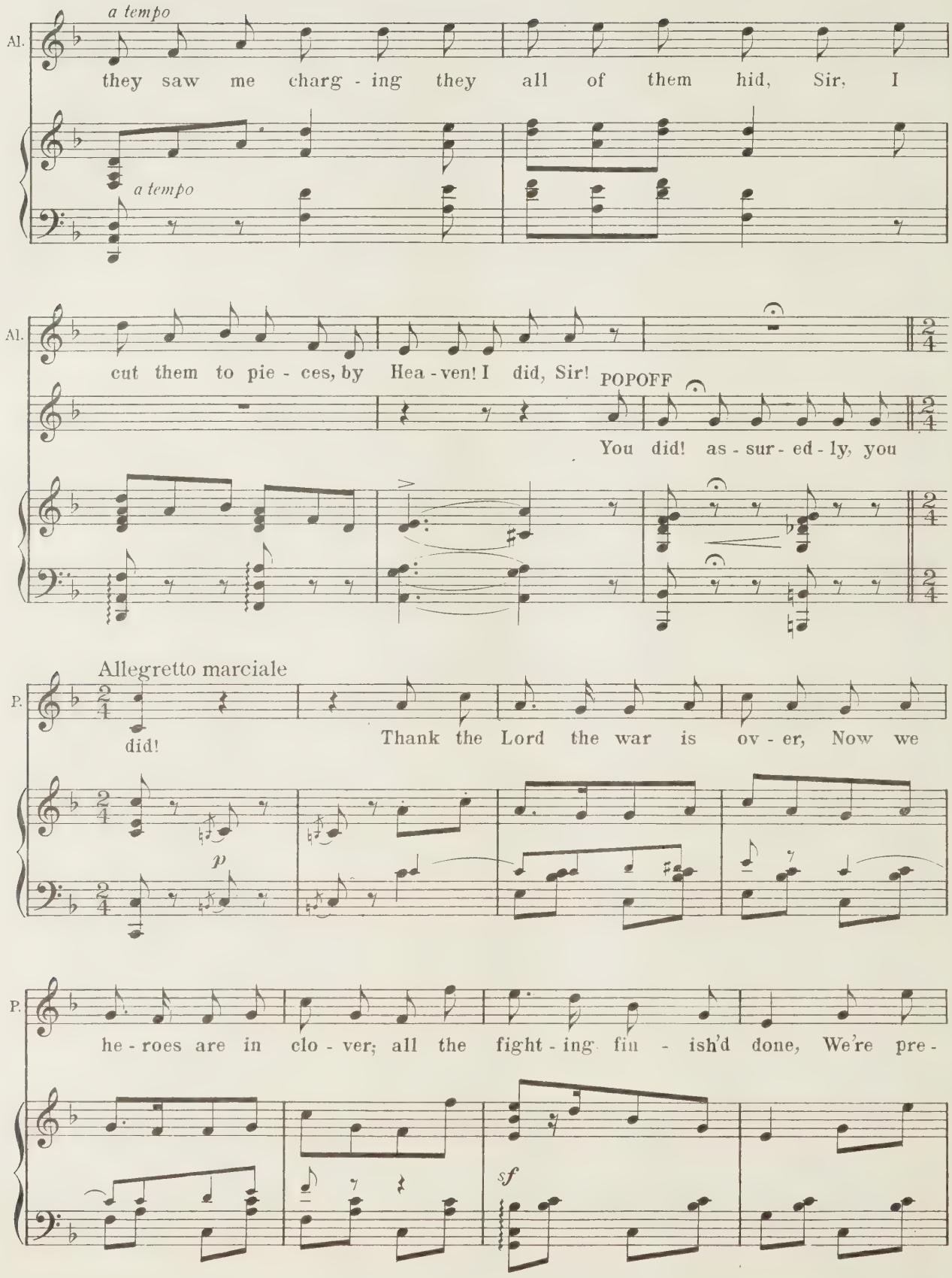
Allegro moderato
f
rit.
ALEXIUS
a tempo
No en - e - my lives when Al - ex - ius is nigh, In
mf
a tempo
Al.
bat - tle I'm al - ways vic - tor - ious; No he - ro of old more cour-


Al.
age - ous than I, Not one ev - er lived half so
dim.
Al.
glor - ious. The deeds I have done I can scarce - ly be -
p
Al.
lieve; My foes how they grieve, you can - not con - ceive; I tell you the
Al.
truth for I nev - er de - ceive! I nev - er de -
rit.
rit.

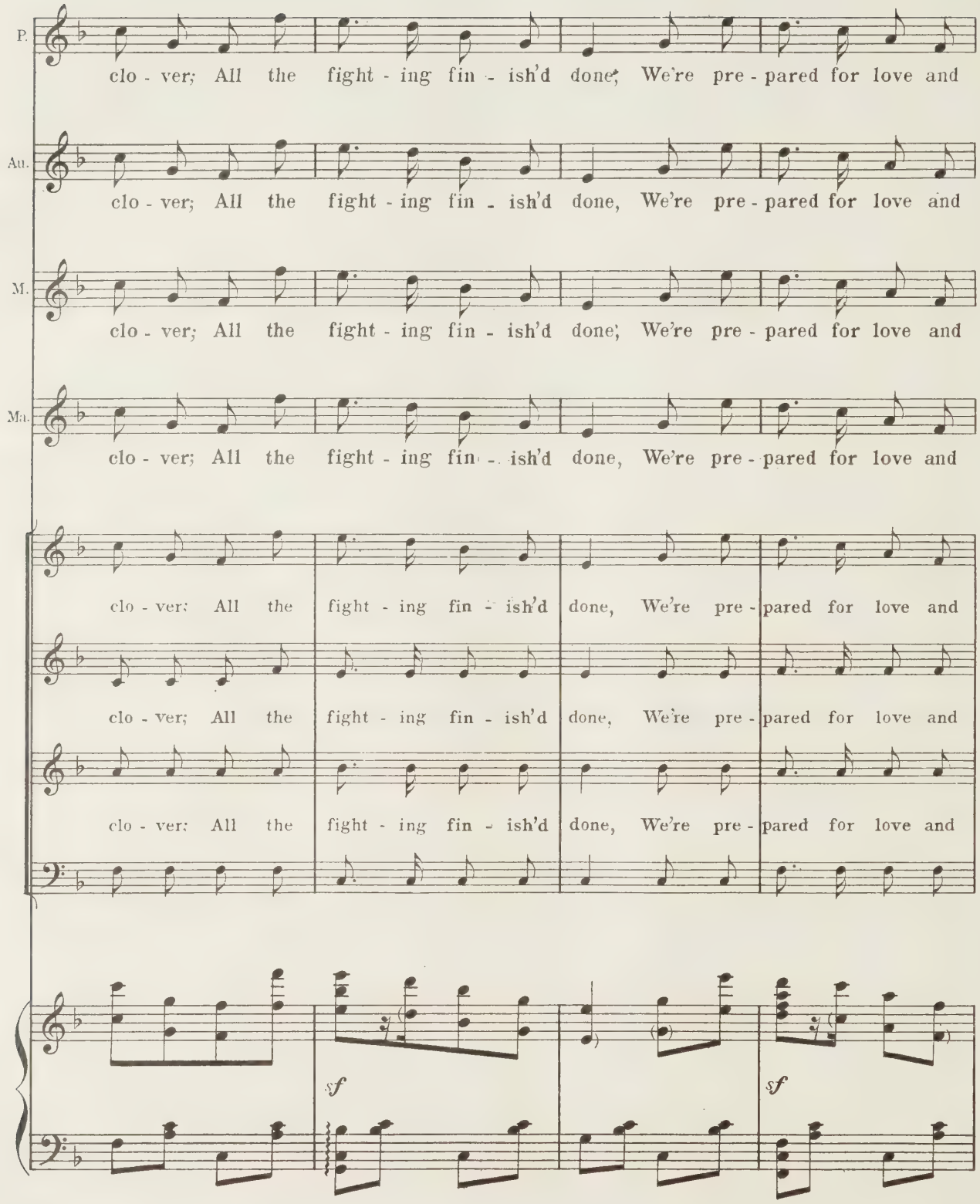

a tempo
MADINA
Our en - e - mies all you have put to the
Al.
ceive, Nev - er de - ceive!
MASSAKROFF
Nev - er de - ceive!
POPOFF
Nev - er de - ceive!
MALE CHORUS
TENORS
Nev - er de - ceive!
BASSES
Nev - er de - ceive!
a tempo
mp
N.
rout! Of that there's no doubt! Of that there's no doubt!
MASCHA
Of that there's no doubt! Your prais - es great
AURELIA
Of that there's no doubt! Your prais - es great
FEMALE CHORUS
SOP.
ALT.
Of that there's no doubt!
p
cresc.

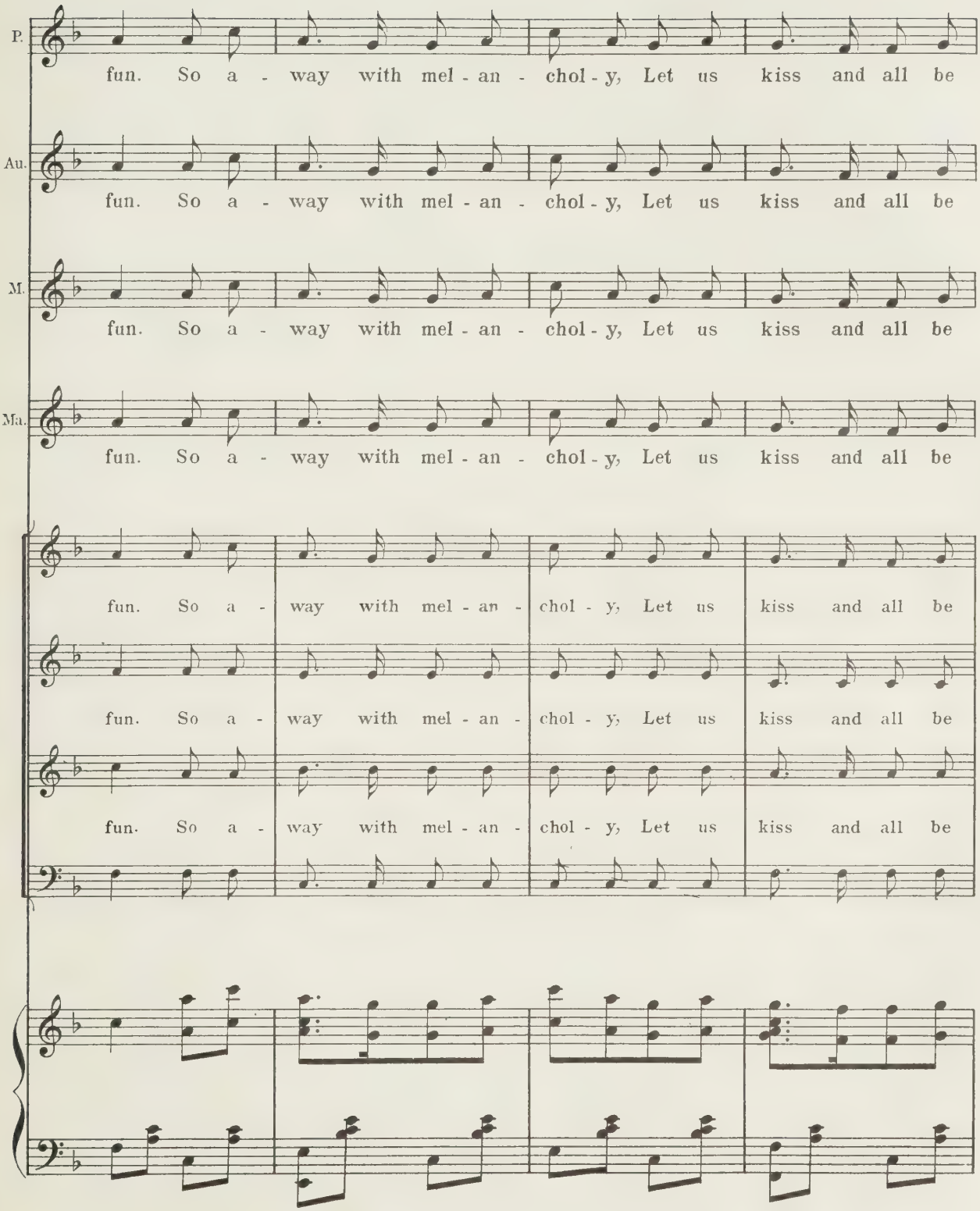
rit.
a tem.
N.
Of that there's no doubt! Of that there's no doubt!
M.
he-roes, full loud-ly you shout.
Of that there's no doubt!
Au.
he-roes, full loud-ly you shout.
Of that there's no doubt!
POPOFF
A
Chorus
FEMALE CHORUS
Of that there's no doubt!
a tem
rit.
mf
P.
he-ro must go with-out sleep, with-out rest. I al-ways was first in the
AURELIA
You thought of me
ALEXIUS
That's true! cer-tain-ly! for I forced you to.
P.
fight-ing.
p

Au.
on - ly when you were a - way? Tell the truth, I
Au.
pray.
POPOFF
I hope this is true, for I trust - ed in
P.
By night and by day!
NADINA
rit.
She hopes this is true, for she trust - ed in you.
MASCHA
She hopes this is true, for she trust - ed in you.
Au.
you. I hope this is true, for I trust - ed in you.
ALEXIUS
FEMALE CHORUS
When
She hopes this is true, for she trust - ed in you.
rit.
mf

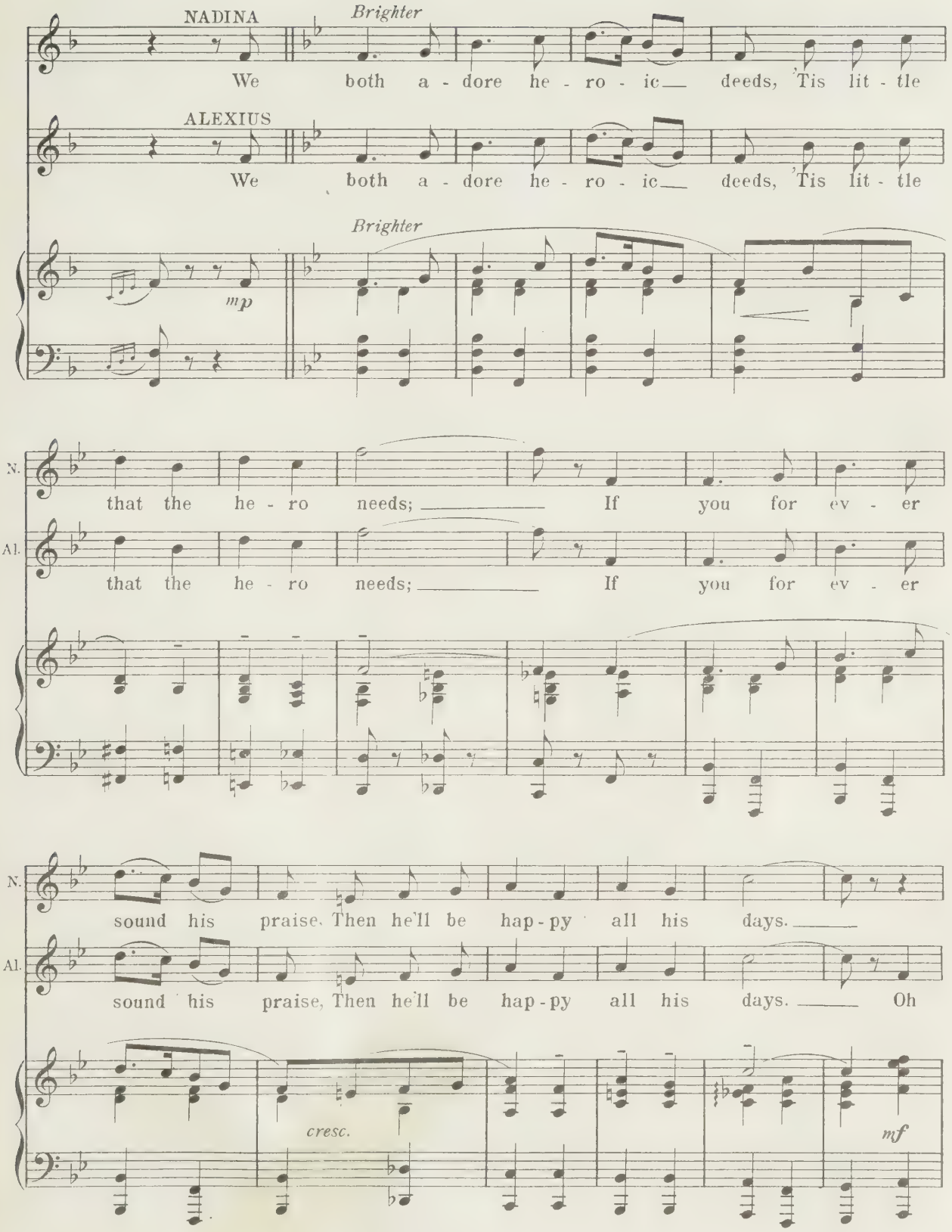

Al.
a tempo
they saw me charg - ing they all of them hid, Sir, I
a tempo
Al.
cut them to pie - ces, by Hea - ven! I did, Sir!
POPOFF
You did! as - sur - ed - ly, you
Allegretto marciale
P.
did!
Thank the Lord the war is ov - er, Now we
p
P.
he - roes are in clo - ver; all the fight - ing fin - ish'd done, We're pre -
sf

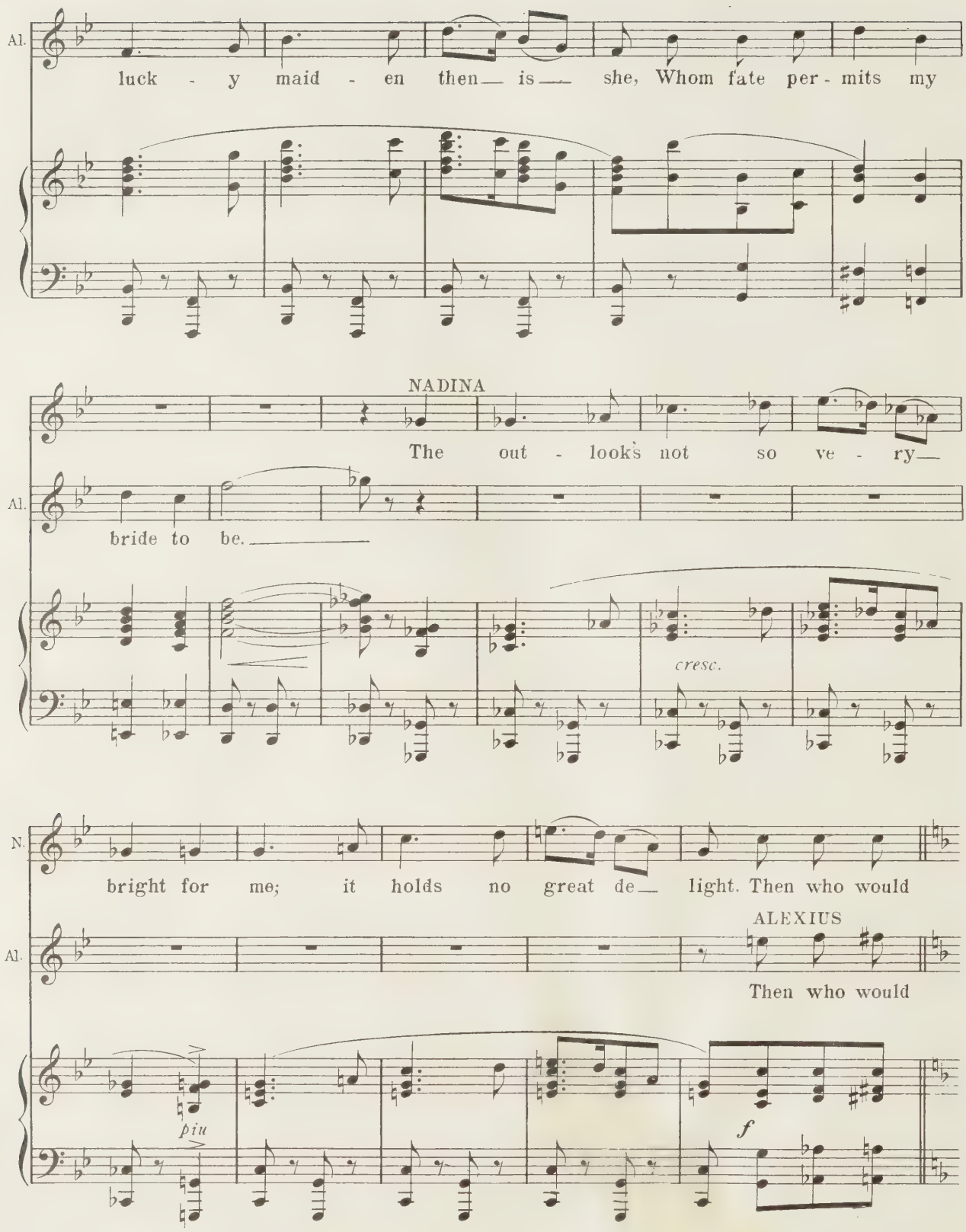
P.
pared for love and fun. So a - way with mel - an - chol - y, Let us
sf
P.
kiss and all be jol - ly, We will sing and dance, and play Both night and day.
Allegro
ff
P.
Thank the Lord the war is ov - er, Now we he - roes are in
AURELIA
Thank the Lord the war is ov - er, Now these he - roes are in
MASCHA
Thank the Lord the war is ov - er, Now these he - roes are in
MASSAKROFF
Thank the Lord the war is ov - er, Now these he - roes are in
CHORUS
SOP
ALT Thank the Lord the war is ov - er, Now these he - roes are in
TEN Thank the Lord the war is ov - er, Now these he - roes are in
BASS Thank the Lord the war is ov - er, Now these he - roes are in
Allegro
ff

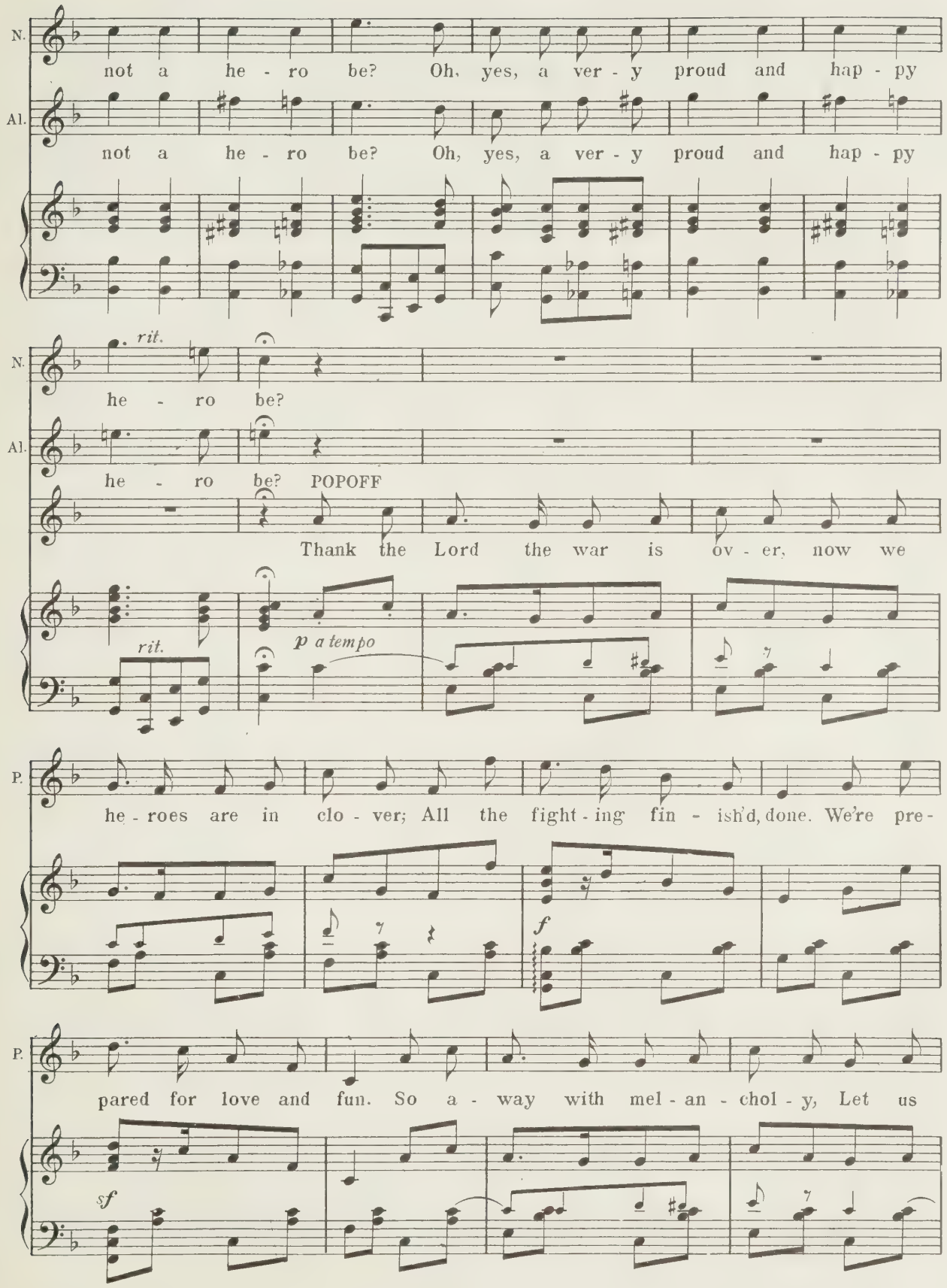

P.
clo - ver; All the fight - ing fin - ish'd done; We're pre - pared for love and
Au.
clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and
M.
clo - ver; All the fight - ing fin - ish'd done; We're pre - pared for love and
Ma.
clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and
clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and
clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and
clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and
sf
sf

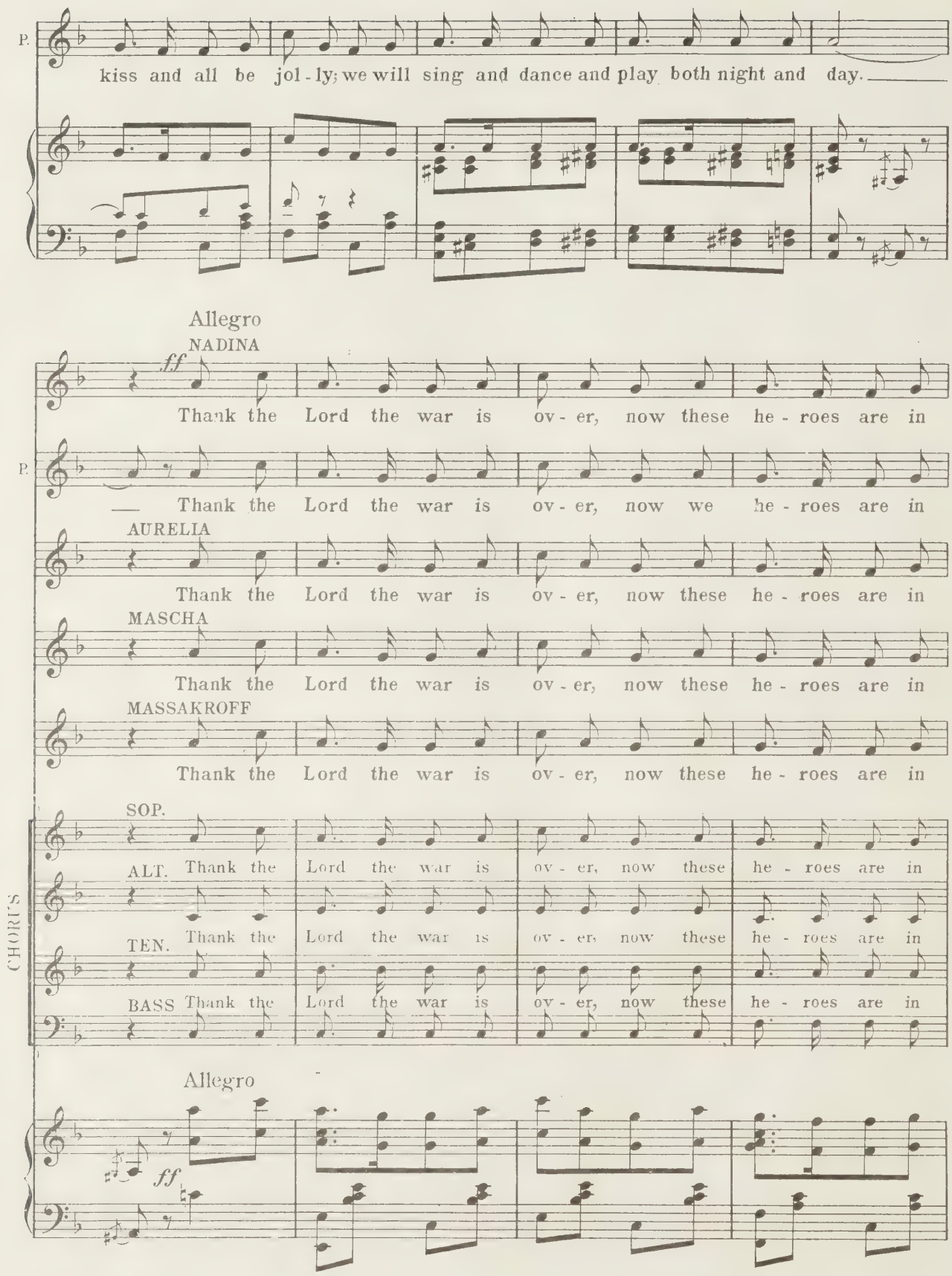

P.
fun. So a - way with mel - an - chol - y, Let us kiss and all be
Au.
fun. So a - way with mel - an - chol - y, Let us kiss and all be
M.
fun. So a - way with mel - an - chol - y, Let us kiss and all be
Ma.
fun. So a - way with mel - an - chol - y, Let us kiss and all be
fun. So a - way with mel - an - chol - y, Let us kiss and all be
fun. So a - way with mel - an - chol - y, Let us kiss and all be

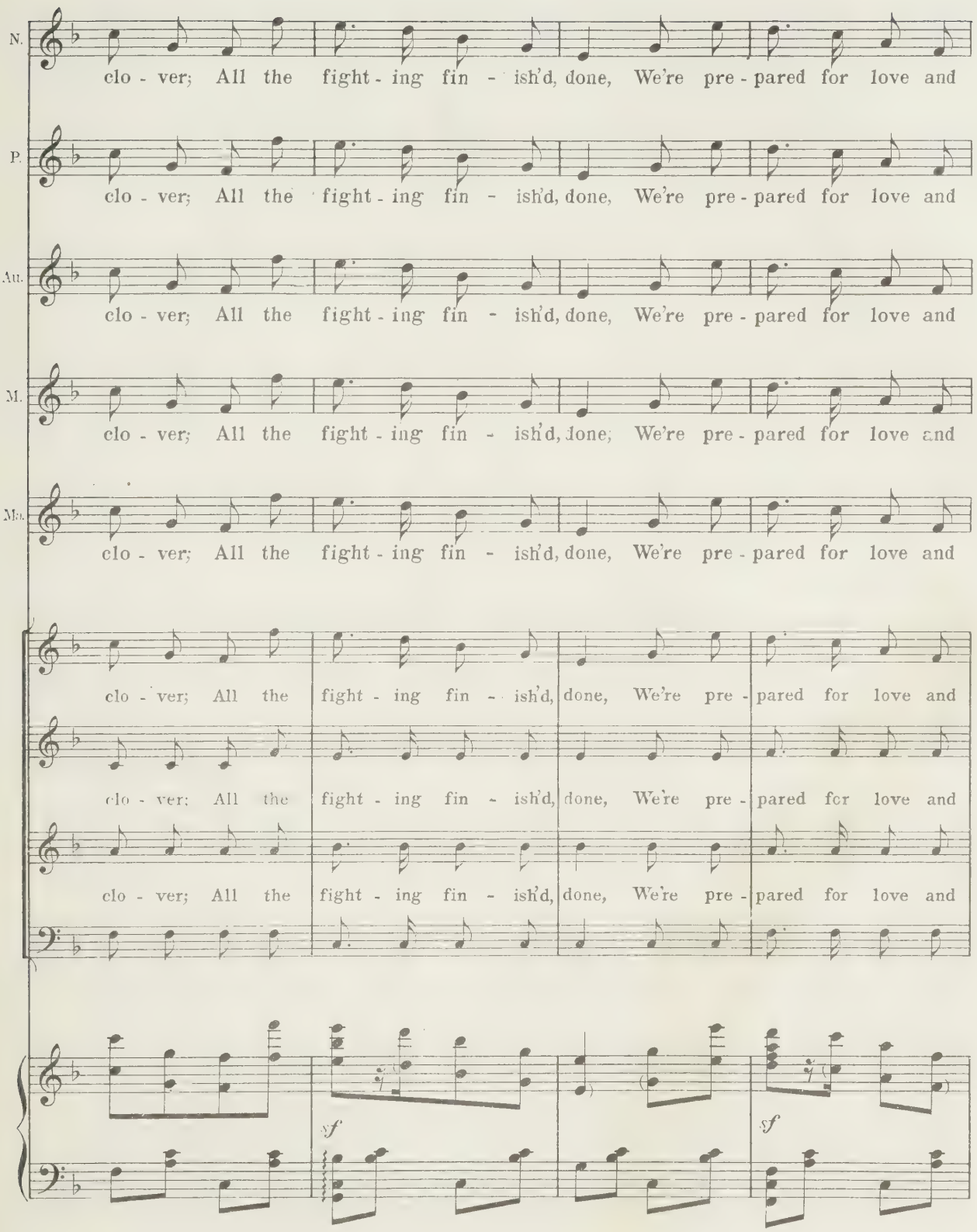
P.
jol - ly; We will sing and dance and play both night and day.
Au.
jol - ly; We will sing and dance and play both night and day.
M.
jol - ly; We will sing and dance and play both night and day.
Ma.
jol - ly; We will sing and dance and play both night and day.
jol - ly; We will sing and dance and play both night and day.
jol - ly; We will sing and dance and play both night and day.
jol - ly; We will sing and dance and play boh night and day
ff

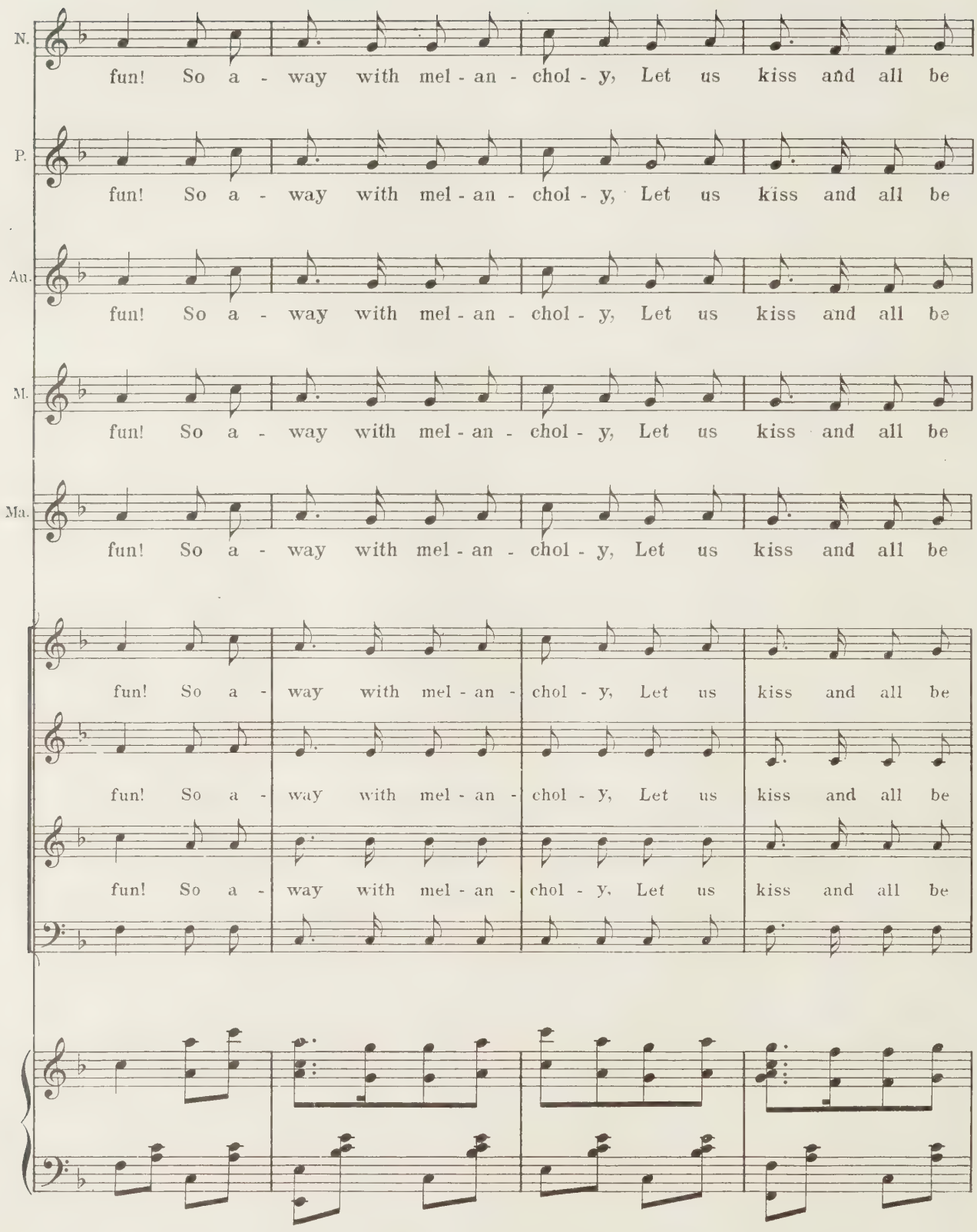

NADINA
Brighter
We both a - dore he - ro - ic deeds, 'Tis lit - tle
ALEXIUS
We both a - dore he - ro - ic deeds, 'Tis lit - tle
Brighter
mp
N.
that the he - ro needs; If you for ev - er
Al.
that the he - ro needs; If you for ev - er
N.
sound his praise. Then he'll be hap - py all his days.
Al.
sound his praise, Then he'll be hap - py all his days. Oh
cresc.
mf


Al.
luck - y maid - en then— is— she, Whom fate per - mits my
NADINA
The out - looks not so ve - ry—
Al.
bride to be.
cresc.
N.
bright for me; it holds no great de— light. Then who would
ALEXIUS
Al.
Then who would
piu
f

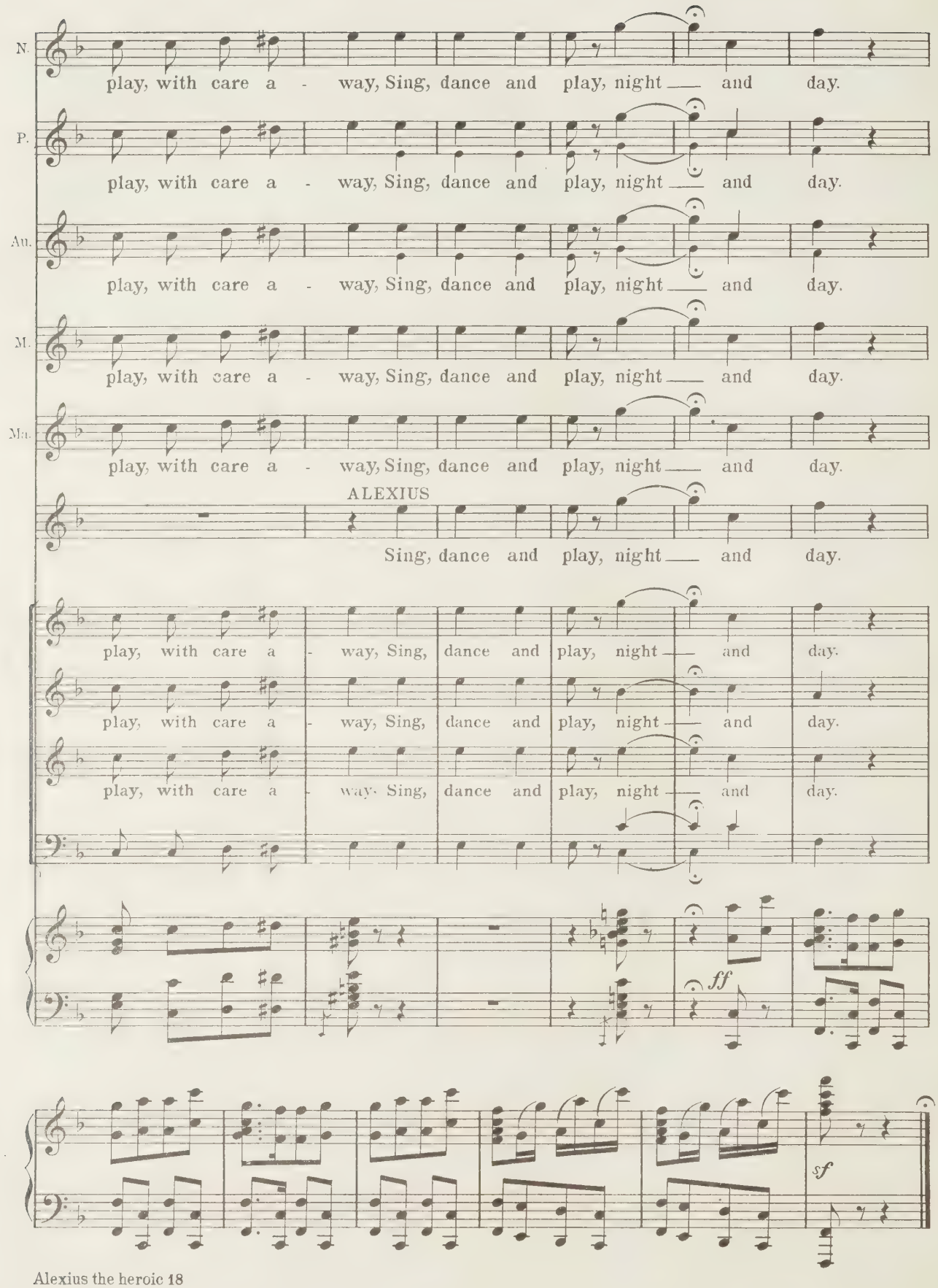

N.
not a he - ro be? Oh, yes, a ver - y proud and hap - py
Al.
not a he - ro be? Oh, yes, a ver - y proud and hap - py
rit.
N.
he - ro be?
Al.
he - ro be? POPOFF
Thank the Lord the war is ov - er, now we
rit.
p a tempo
P.
he - roes are in clo - ver; All the fight - ing fin - ish'd, done. We're pre -
f
P.
pared for love and fun. So a - way with mel - an - chol - y, Let us
sf


P.
kiss and all be jol - ly; we will sing and dance and play both night and day.
Allegro
NADINA
ff
Thank the Lord the war is ov - er, now these he - roes are in
P.
Thank the Lord the war is ov - er, now we he - roes are in
AURELIA
Thank the Lord the war is ov - er, now these he - roes are in
MASCHA
Thank the Lord the war is ov - er, now these he - roes are in
MASSAKROFF
Thank the Lord the war is ov - er, now these he - roes are in
CHORUS
SOP.
ALT. Thank the Lord the war is ov - er, now these he - roes are in
TEN. Thank the Lord the war is ov - er, now these he - roes are in
BASS Thank the Lord the war is ov - er, now these he - roes are in
Allegro
ff


N.
clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and
P.
clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and
Au.
clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and
M.
clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and
Ma.
clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and
clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and
clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and
sf
sf

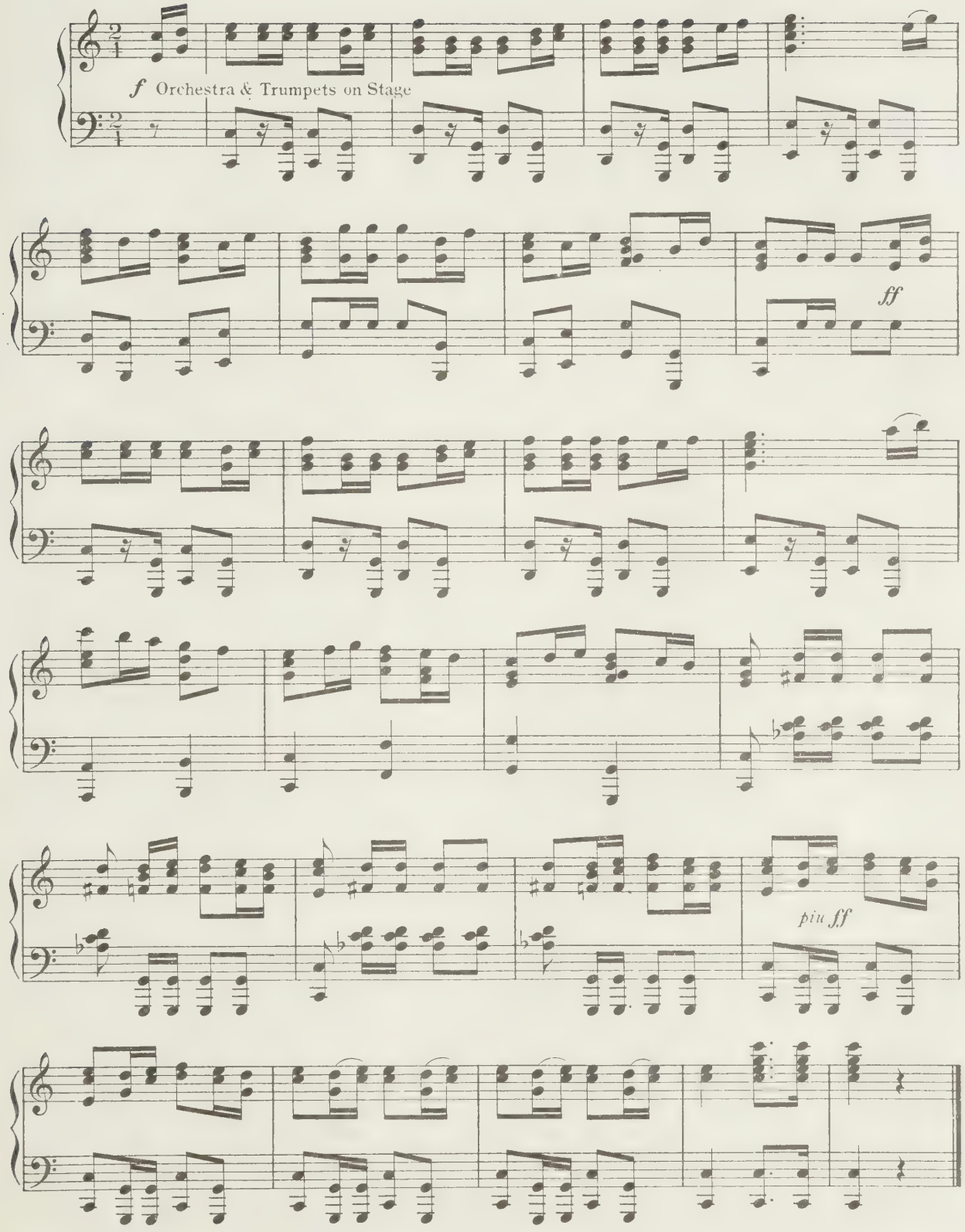

N.
fun! So a - way with mel - an - chol - y, Let us kiss and all be
P.
fun! So a - way with mel - an - chol - y, Let us kiss and all be
Au.
fun! So a - way with mel - an - chol - y, Let us kiss and all be
M.
fun! So a - way with mel - an - chol - y, Let us kiss and all be
Ma.
fun! So a - way with mel - an - chol - y, Let us kiss and all be
fun! So a - way with mel - an - chol - y, Let us kiss and all be
fun! So a - way with mel - an - chol - y, Let us kiss and all be

accel.
N.
jol - ly, We will sing and dance and play both night and day! We'll sing and
P.
jol - ly, We will sing and dance and play both night and day! We'll sing and
Au.
jol - ly, We will sing and dance and play both night and day! We'll sing and
M.
jol - ly, We will sing and dance and play both night and day! We'll sing and
Ma.
jol - ly, We will sing and dance and play both night and day! We'll sing and
jol - ly, We will sing and dance and play both night and day! We'll sing and
jol - ly, We will sing and dance and play both night and day! We'll sing and
jol - ly, We will sing and dance and play both night and day! We'll sing and
accel.
piu f


N.
play, with care a - way, Sing, dance and play, night — and day.
P.
play, with care a - way, Sing, dance and play, night — and day.
Au.
play, with care a - way, Sing, dance and play, night — and day.
M.
play, with care a - way, Sing, dance and play, night — and day.
Ma.
play, with care a - way, Sing, dance and play, night — and day.
ALEXIUS
Sing, dance and play, night — and day.
play, with care a - way, Sing, dance and play, night — and day.
play, with care a - way, Sing, dance and play, night — and day.
play, with care a - way, Sing, dance and play, night — and day.
ff
sf

Nº 7b

Exit

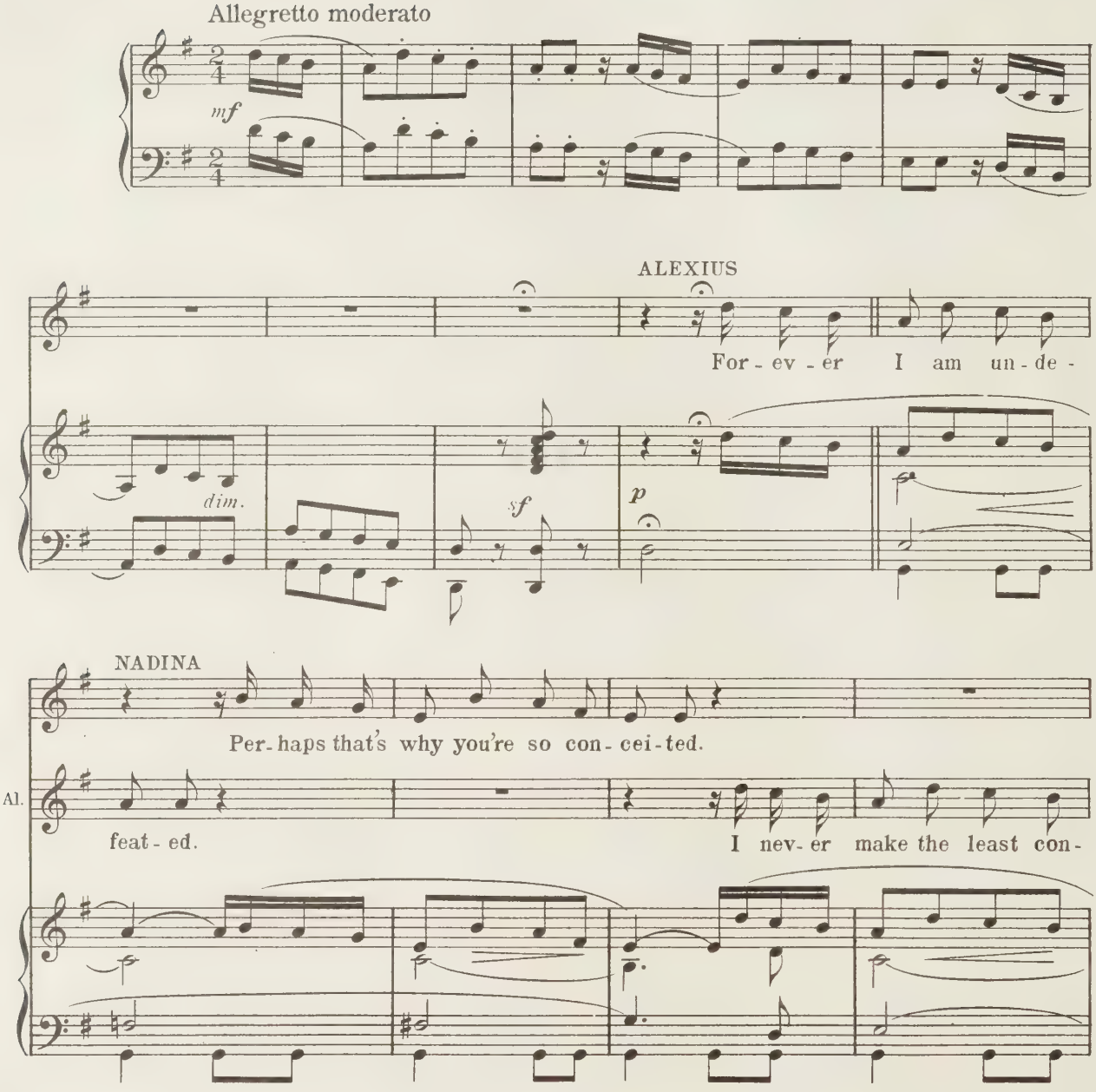


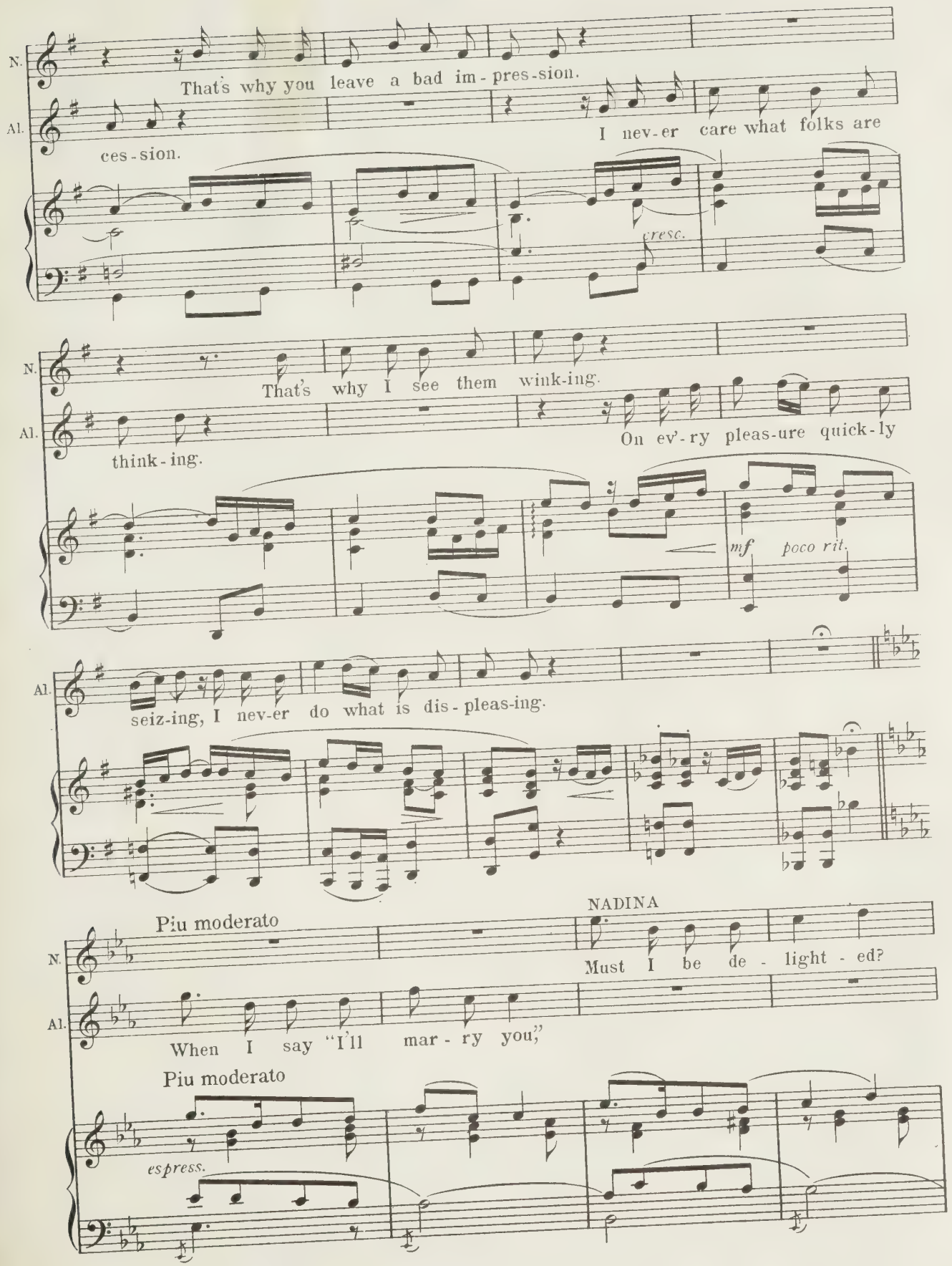
Nº 8

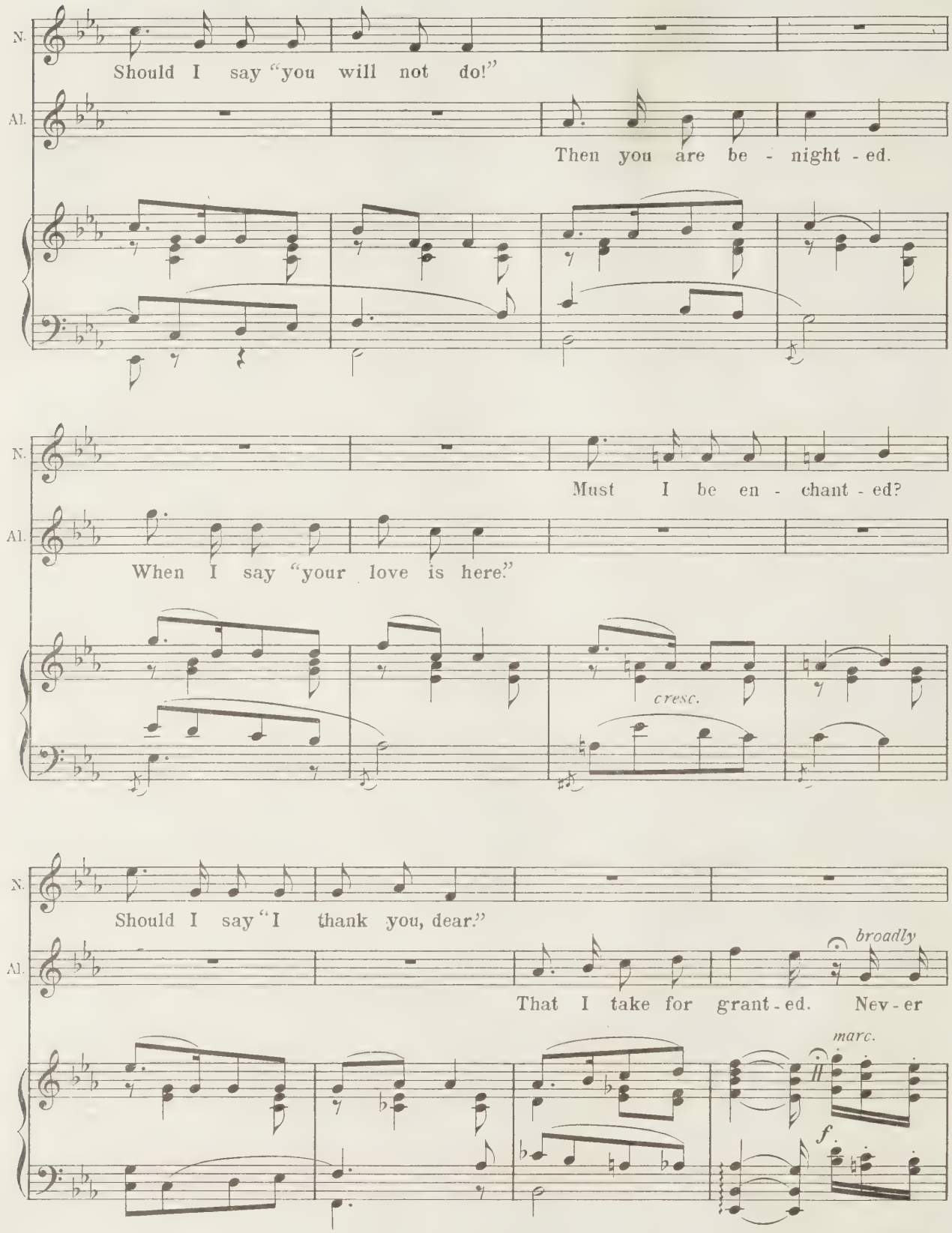
Never Was There Such A Lover

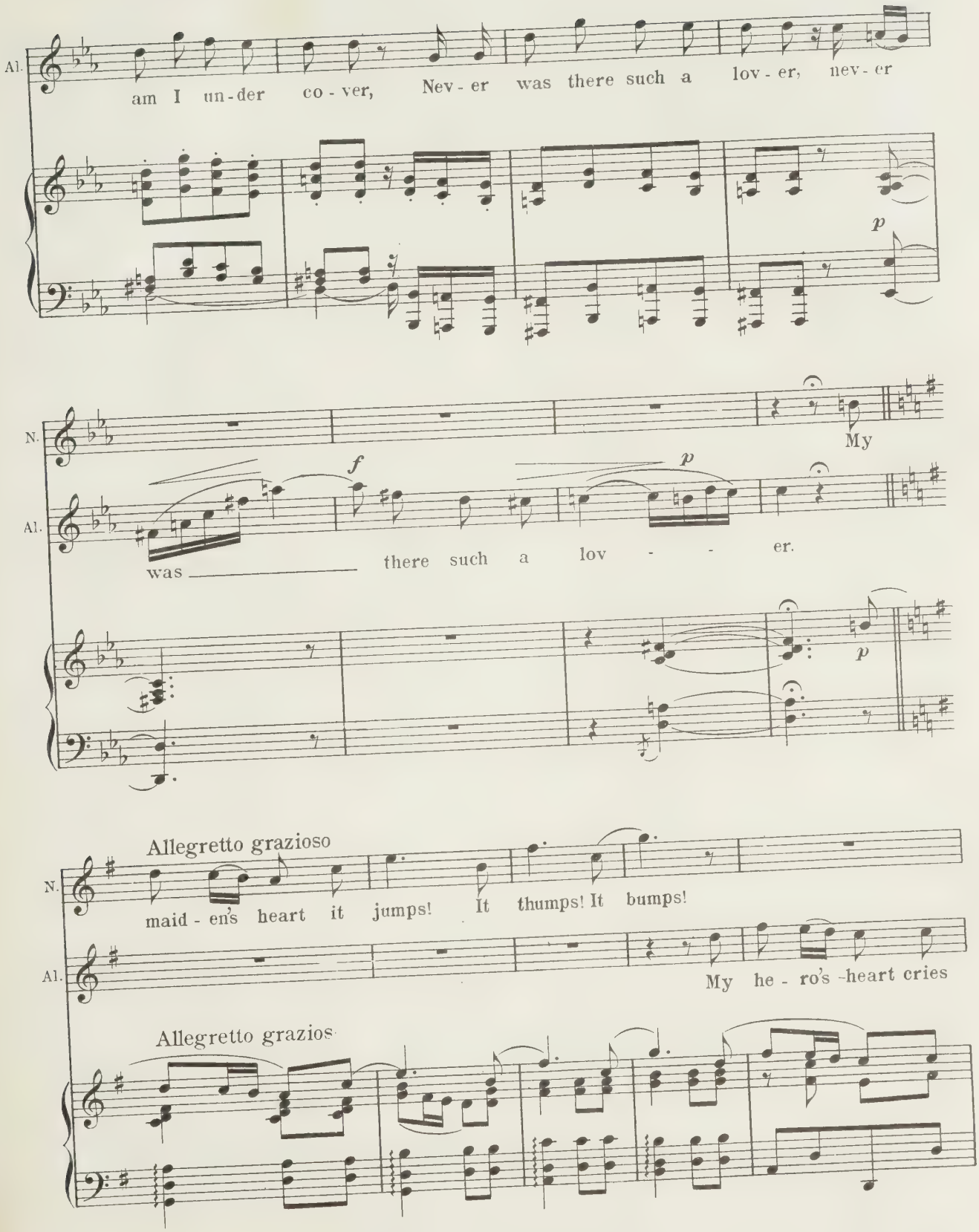
Duet

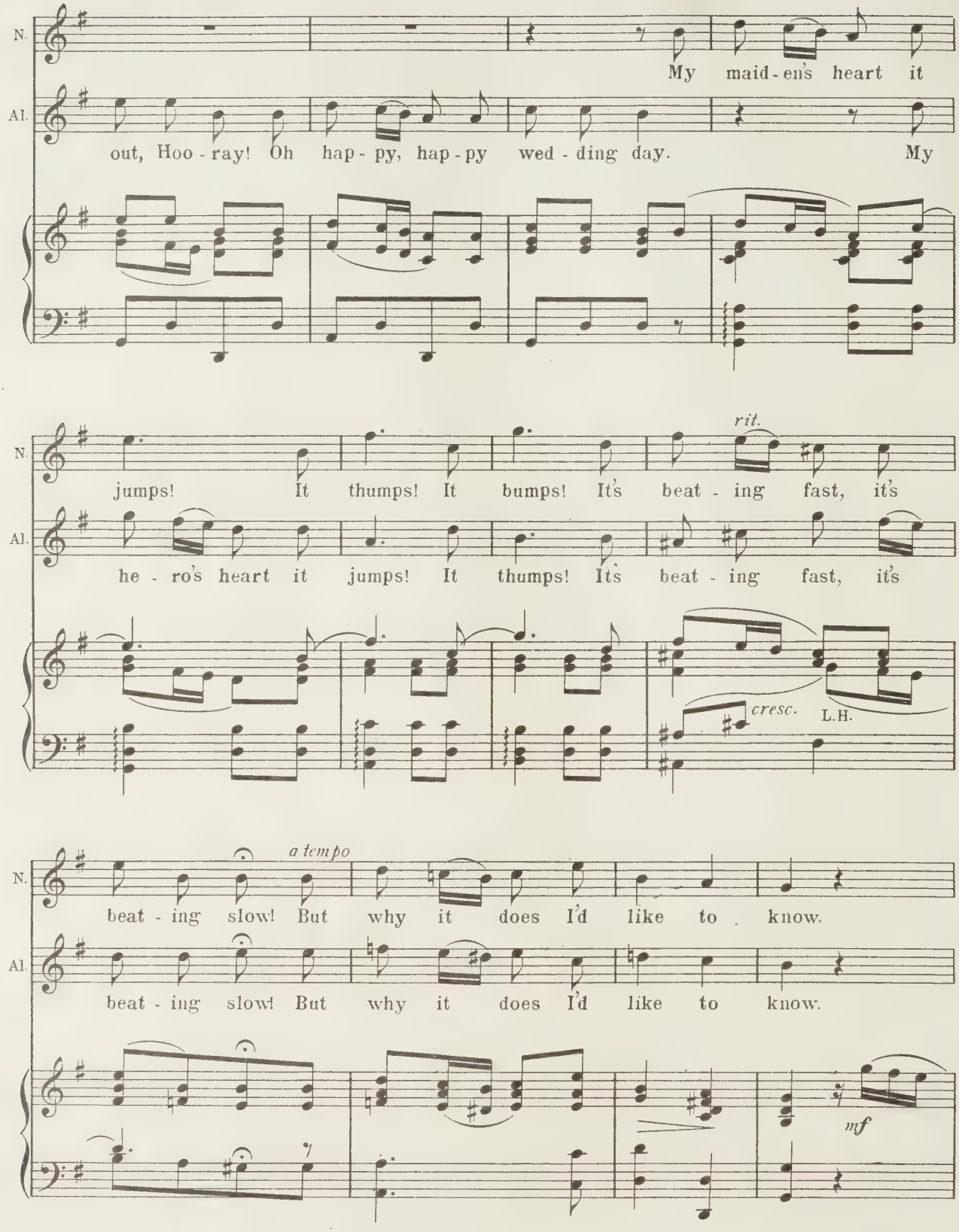
(Alexius and Nadina)



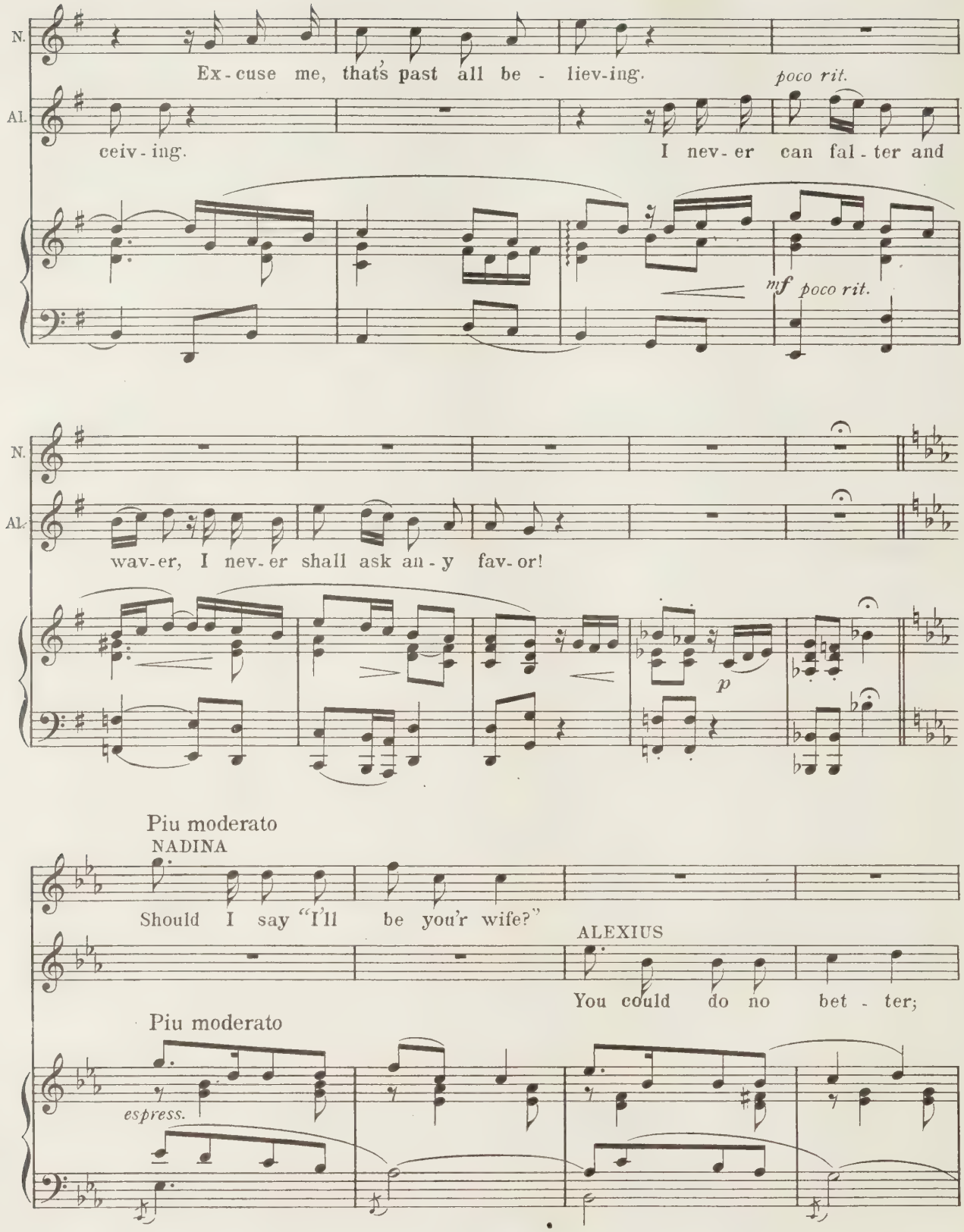

N.
That's why you leave a bad im - pres-sion.
Al.
ces - sion.
I nev-er care what folks are
cresc.
N.
That's why I see them wink-ing.
Al.
think - ing.
On ev'-ry pleas-ure quick-ly
mf
poco rit.
Al.
seiz-ing, I nev-er do what is dis - pleas-ing.
Piu moderato
NADINA
N.
Must I be de - light - ed?
Al.
When I say "I'll mar - ry you,"
Piu moderato
espress.

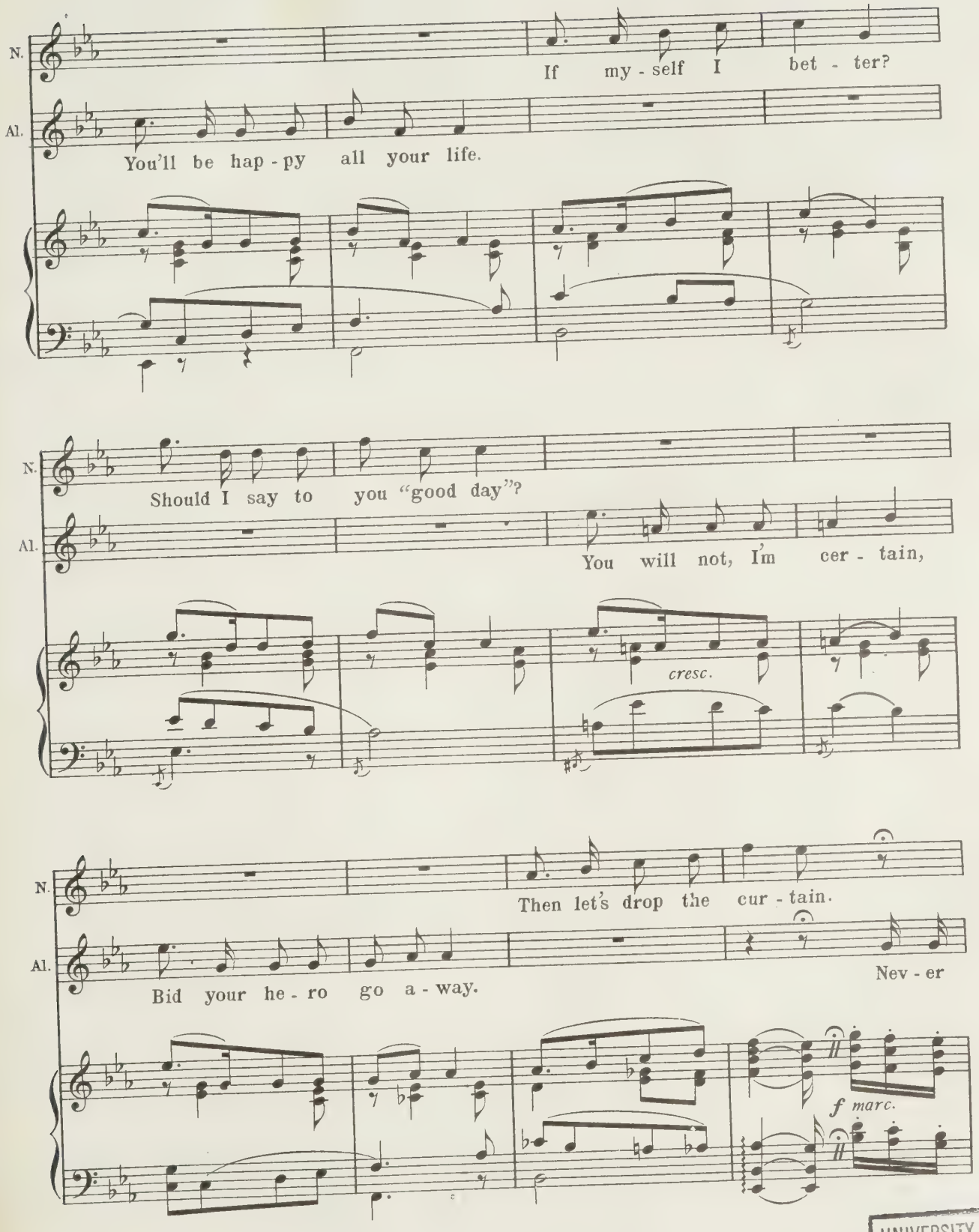

N.
Should I say "you will not do!"
Al.
Then you are be - night - ed.
N.
Must I be en - chant - ed?
Al.
When I say "your love is here."
cresc.
N.
Should I say "I thank you, dear."
Al.
broadly
That I take for grant - ed. Nev - er
marc.
f.


Al.
am I un-der co-ver, Nev-er was there such a lov-er, nev-er
p
N.
Al.
My
f
p
was there such a lov - - er.
p
Allegretto grazioso
N.
maid-en's heart it jumps! It thumps! It bumps!
Al.
My he-ro's heart cries
Allegretto grazios


N.
My maid - en's heart it
Al.
out, Hoo - ray! Oh hap - py, hap - py wed - ding day. My
jumps! It thumps! It bumps! It's beat - ing fast, it's
rit.
he - ro's heart it jumps! It thumps! It's beat - ing fast, it's
cresc.
L.H.
a tempo
beat - ing slow! But why it does I'd like to know.
mf

Tempo I
Al.
I nev - er my - self am de -
p
N.
Per-haps that's what makes you so try-ing.
Al.
ny-ing.
I nev-er cheat my-self of
I think I'm get-ting now your meas-ure.
pleas - ure.
I nev-er could you be de -
cresc.


N.
Ex - cuse me, that's past all be - liev-ing.
poco rit.
Al.
ceiv - ing.
I nev - er can fal - ter and
mf poco rit.
N.
Al.
wav-er, I nev - er shall ask an - y fav - or!
p
Piu moderato
NADINA
Should I say "I'll be you'r wife?"
ALEXIUS
You could do no bet - ter;
Piu moderato
espress.



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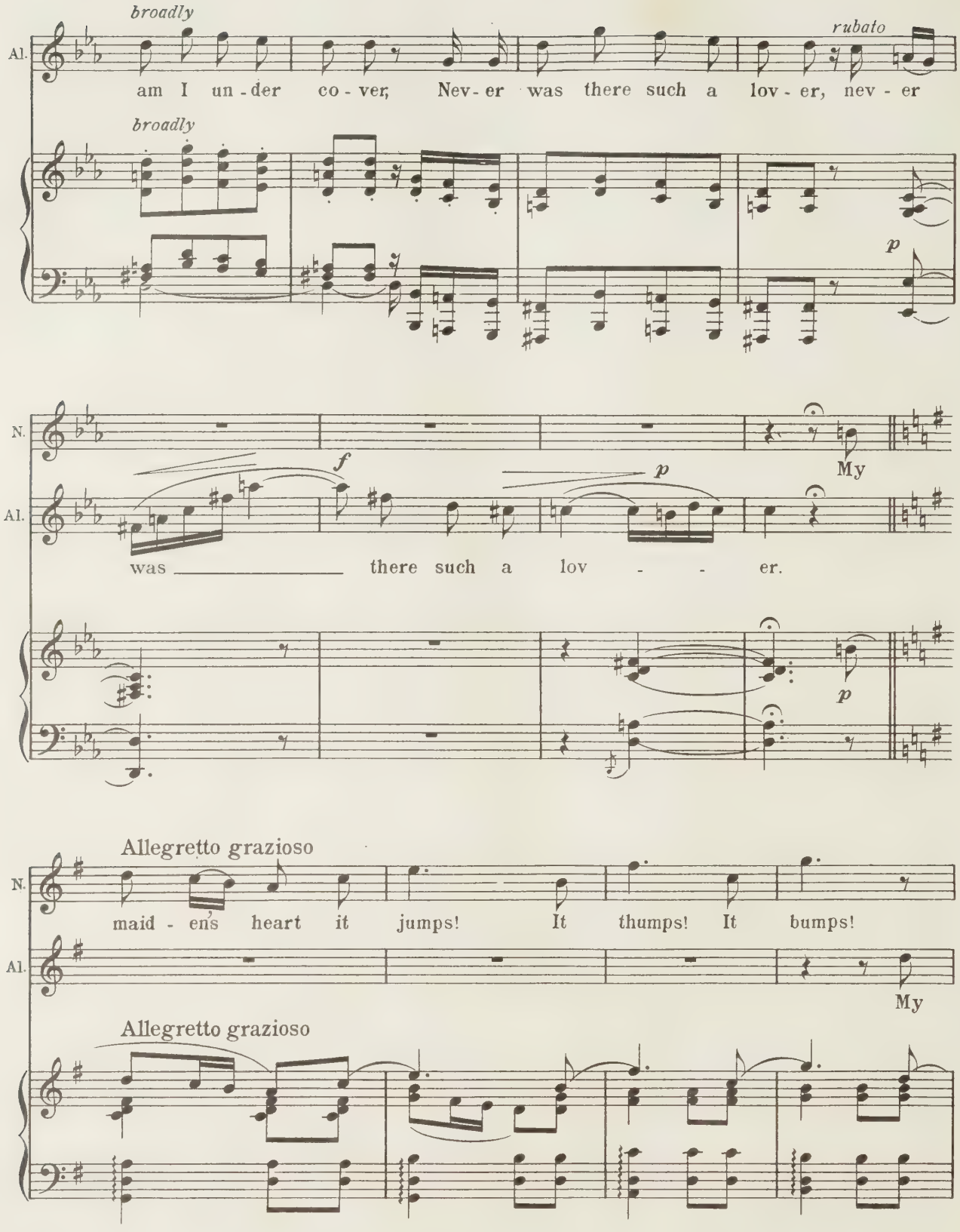

broadly
rubato
Al.
am I un - der co - ver, Nev - er was there such a lov - er, nev - er
broadly
p
N.
Al.
f
p
My
was there such a lov - er.
p
Allegretto grazioso
N.
maid - en's heart it jumps! It thumps! It bumps!
Al.
My
Allegretto grazioso

N.
Al.
My
he- ro's heart cries out "Hoo - ray" Oh, hap - py, hap - py wed - ding day.
maid - en's heart it jumps! it thumps! It bumps! It's
My he - ro's heart it jumps! it thumps! It's
rit.
a tempo
beat - ing fast, It's beat - ing slow! But why it does, I'd like to know.
beat - ing fast, It's beat - ing slow! But why it does, I'd like to know.
rit.
cresc.
a tempo
f
cresc.
pp

№3 of the First Act.

Nº 9

The Chocolate Soldier

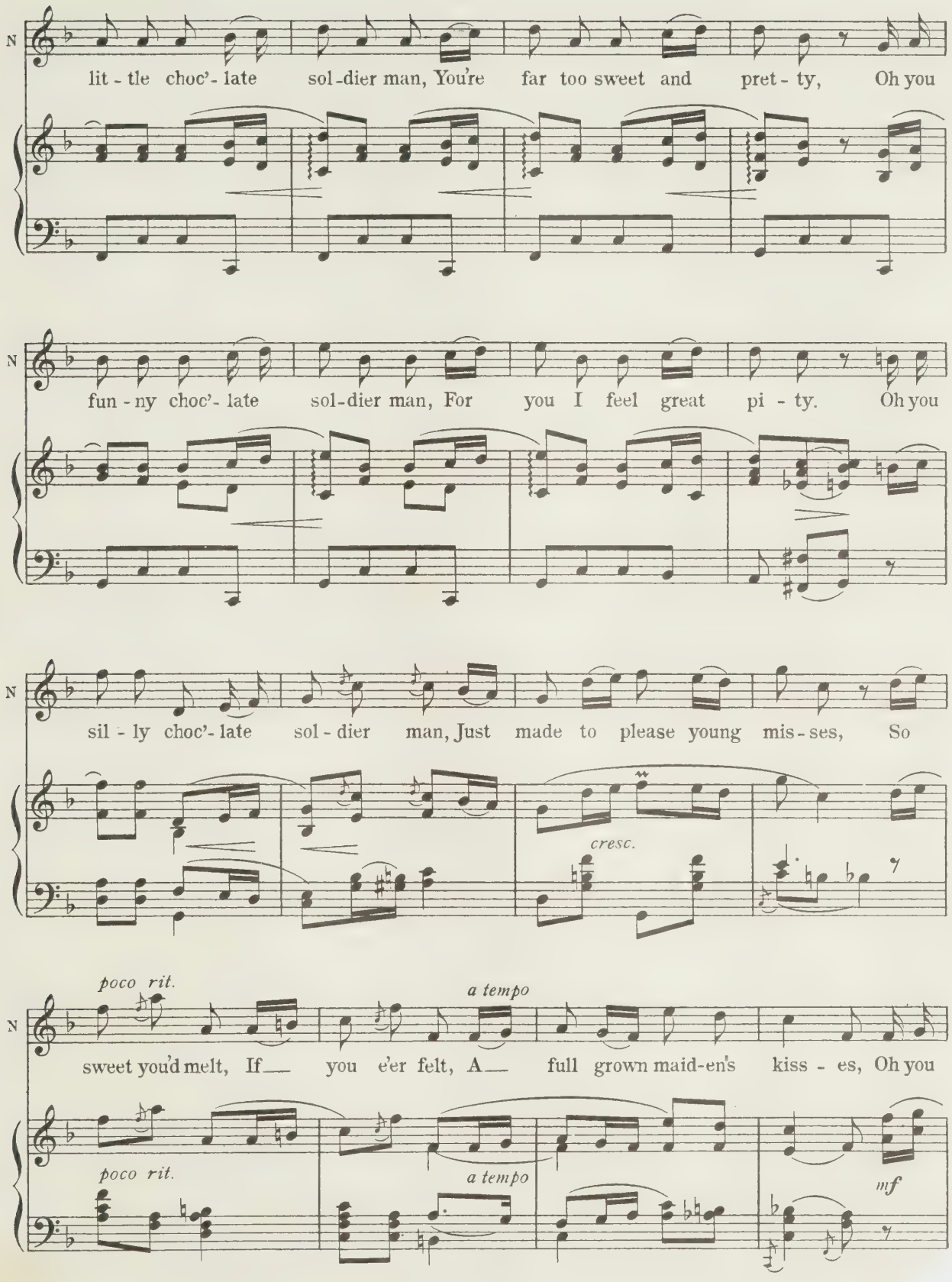
Duet

(Nadina and Bumerli)

Allegretto moderato
NADINA
To tell the truth, I nev-er knew There were he-roes such as
p
you.
BUMERLI
But you act most im-po - lite - ly To tell the
Real-ly I am not un - sight - ly,
truth, you will not do, He-roes nev - er were like you.
Now I
cresc.

N
Such a sol-dier sets me laugh-ing.
B
know you're on-ly chaf-fing,
string. e cresc.
NADINA
A
f
mp
Marziale
N
sol-dier is brave sir! To la-dies a slave sir! His
BUMERLI
That am I! That am I!
mf
p
mf
N
foes all af fright-ing, His sweet-heart de-light-ing.
A
B
I af-fright! I de-light!
cresc.
p

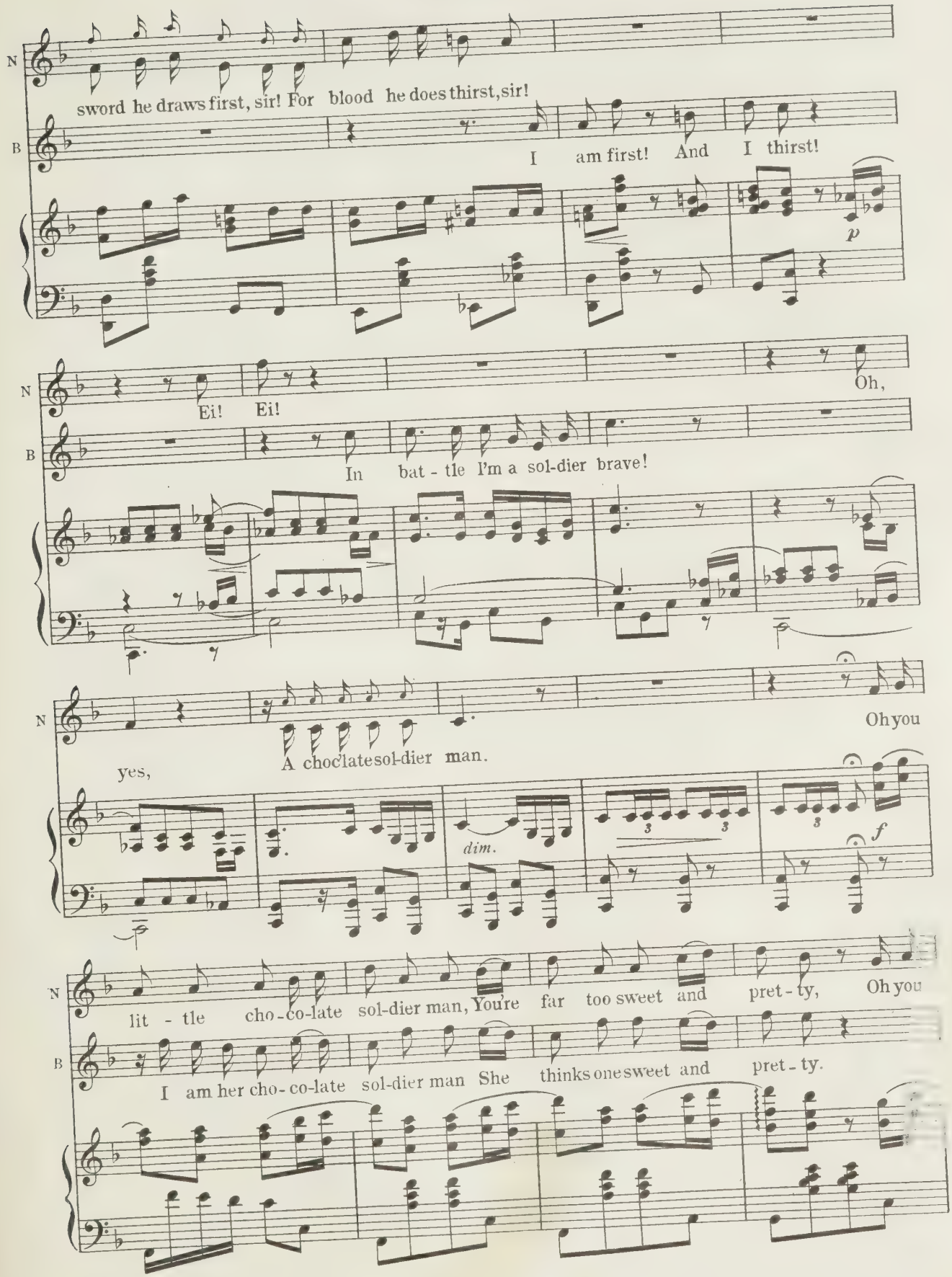
N
B
sol-dier must fight sir!
Be he wrong or right sir!
His
When he must.
I am just.
mf
cresc.
sword he draws first sir! For blood he does thirst, sir!
I am first! And I thirst!
p
quietly
Ei! Ei!
Oh,
In bat-tle I'm a soldier brave.
quietly
rit.
a tempo
yes.
A choc'late sol-dier man.
Oh you
dim.
rit.
a tempo

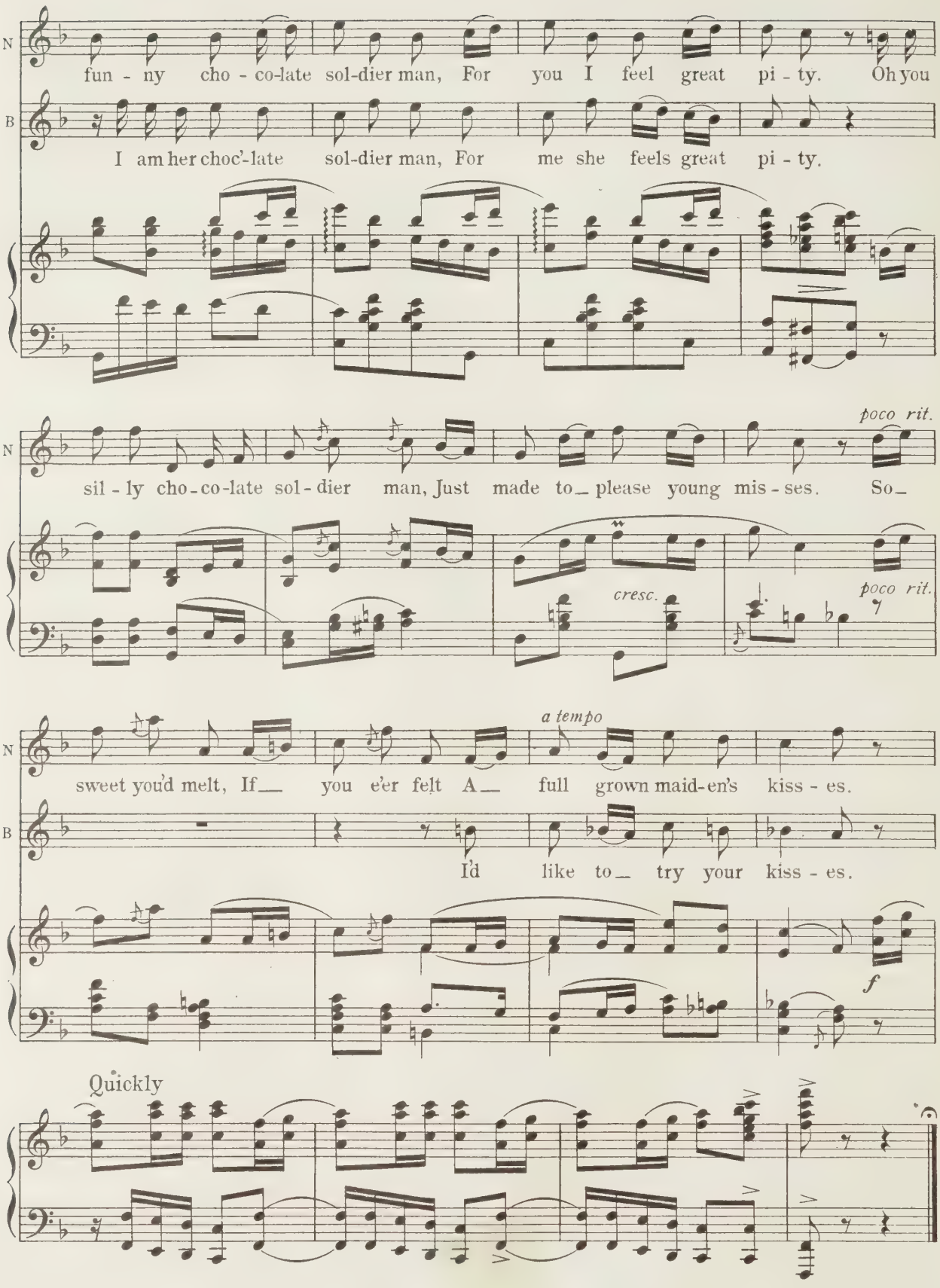

N
lit - tle choc'- late sol-dier man, You're far too sweet and pret - ty, Oh you
N
fun - ny choc'- late sol-dier man, For you I feel great pi - ty. Oh you
N
sil - ly choc'- late sol - dier man, Just made to please young mis - ses, So
cresc.
N
poco rit.
a tempo
sweet you'd melt, If— you e'er felt, A— full grown maid-en's kiss - es, Oh you
poco rit.
a tempo
mf

N
lit - tle choc'-late sol-dier man, You're far too sweet and pret - ty, Oh you
B
I am her choc'-late sol-dier man, She thinks me sweet and pret - ty,
N
fun - ny choc'- late sol-dier man, For you I feel great pi - ty. Oh you
B
I am her choc'-late sol-dier man, For me she feels great pi - ty.
p
poco rit.
N
sil - ly choc'-late sol-dier man, Just made to please young mis-ses. So sweet you'd melt, If
cresc.
poco rit.
a tempo
N
you e'er felt, A full grown maiden's kiss - es.
B
I'd like to try your kiss - es. I am a
a tempo
f
mf

Poco moderato
B
war - ri - or by trade, And not a sol-dier hea-ven made, I stud-ied
p
B
shoot-ing, prac-tised rid-ing, I stud-ied fen-cing, fate de - ci-ding, I am a
mf
Quietly
NADINA
Tempo I.
To tell the truth I nev-er
B
war - ri - or by chance And not a he - ro of ro - mance.
rit.
rit.
Quietly
p
Tempo I.
N
know There were he-roes such as you, In flight a cow-ard safe-ly seek-ing. BUMERLI
B
I can't be-

N
B
lieve what you are speak-ing
A
f
accel.
f
p
Marziale
sol-dier is brave, sir. To la-dies a slave, sir. His
That am I! That am I.
Marziale
mf
p
mf
p
foes all af-fright-ing, His sweet-heart de-light-ing
A
I af-fright! I de-light!
cresc.
p
sol-dier must fight sir! Be he wrong or right, sir! His
When he must! I am just!
mf
cresc.


N
sword he draws first, sir! For blood he does thirst, sir!
B
I am first! And I thirst!
p
N
Ei! Ei!
Oh,
B
In bat - tle I'm a sol-dier brave!
N
yes,
A choclate sol-dier man.
Oh you
dim.
3
3
3
f
N
lit - tle cho - co-late sol-dier man, You're far too sweet and pret - ty, Oh you
B
I am her cho - co-late sol-dier man She thinks one sweet and pret - ty.

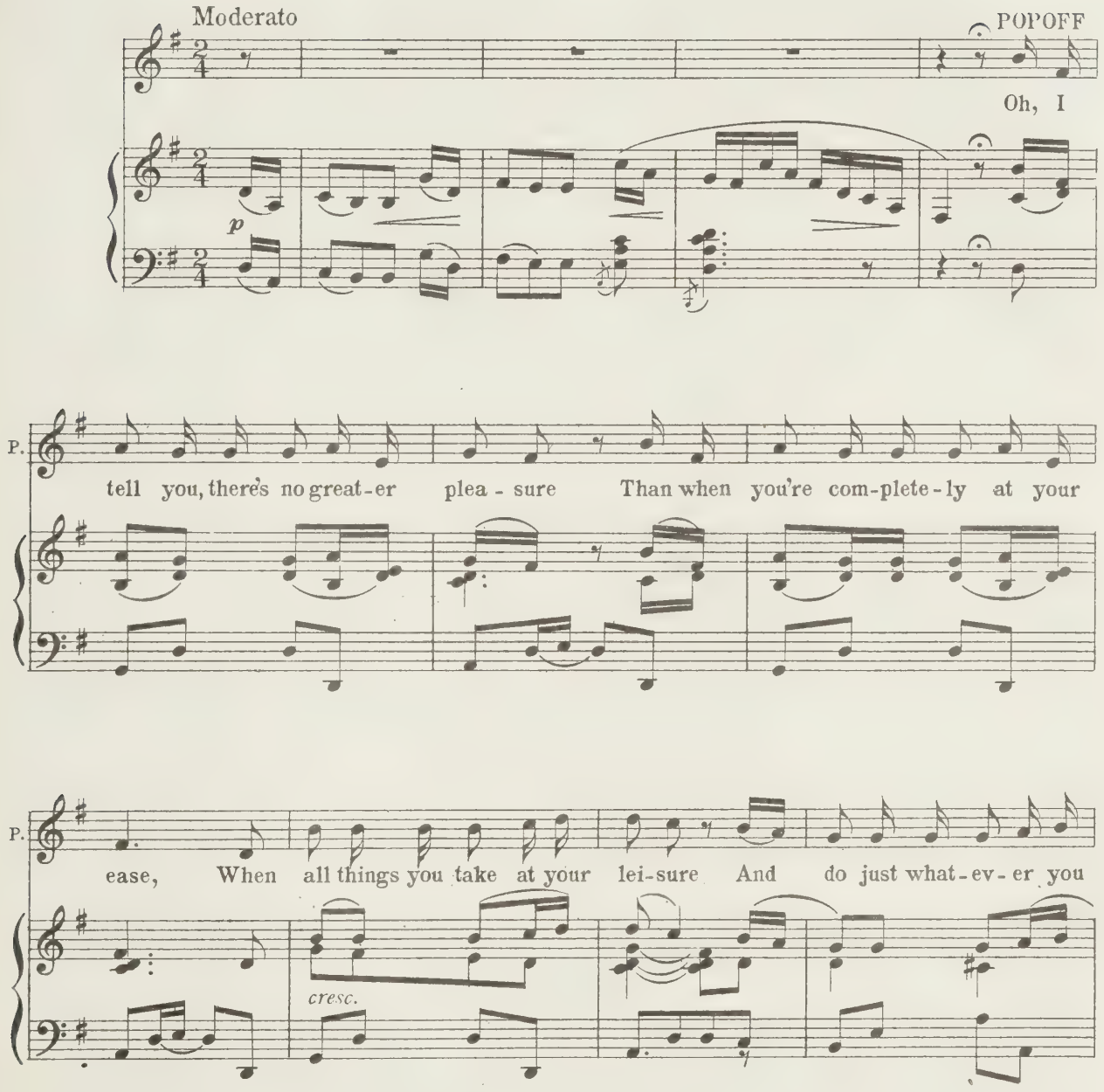

N
fun - ny cho - co-late sol-dier man, For you I feel great pi - ty. Oh you
B
I am her choc'-late sol-dier man, For me she feels great pi - ty.
poco rit.
N
sil - ly cho - co-late sol - dier man, Just made to_ please young mis - ses. So_
cresc.
poco rit.
a tempo
N
sweet you'd melt, If_ you e'er felt A_ full grown maid-en's kiss - es.
B
I'd like to_ try your kiss - es.
f
Quickly

№ 10

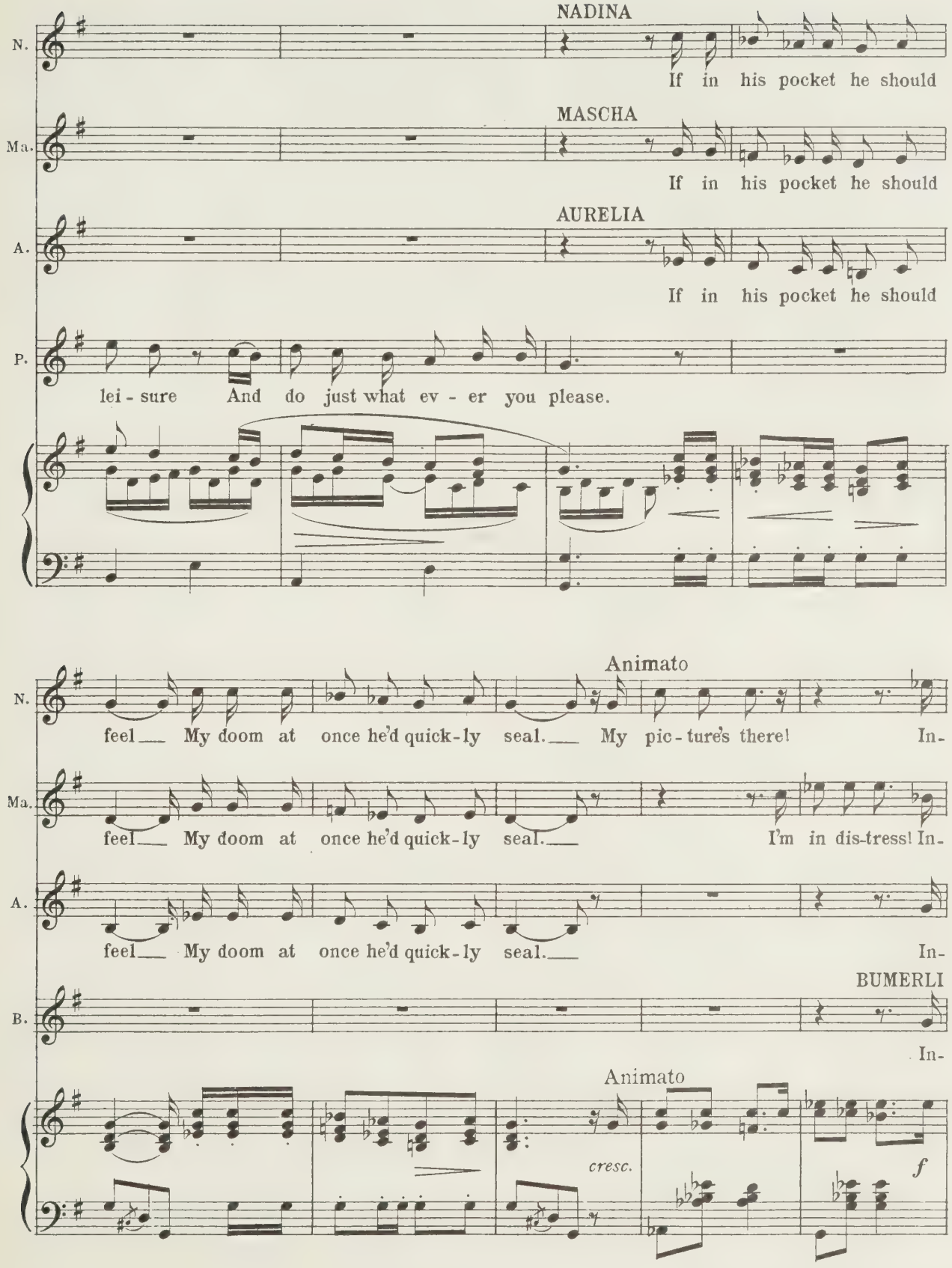
The Tale of a Coat

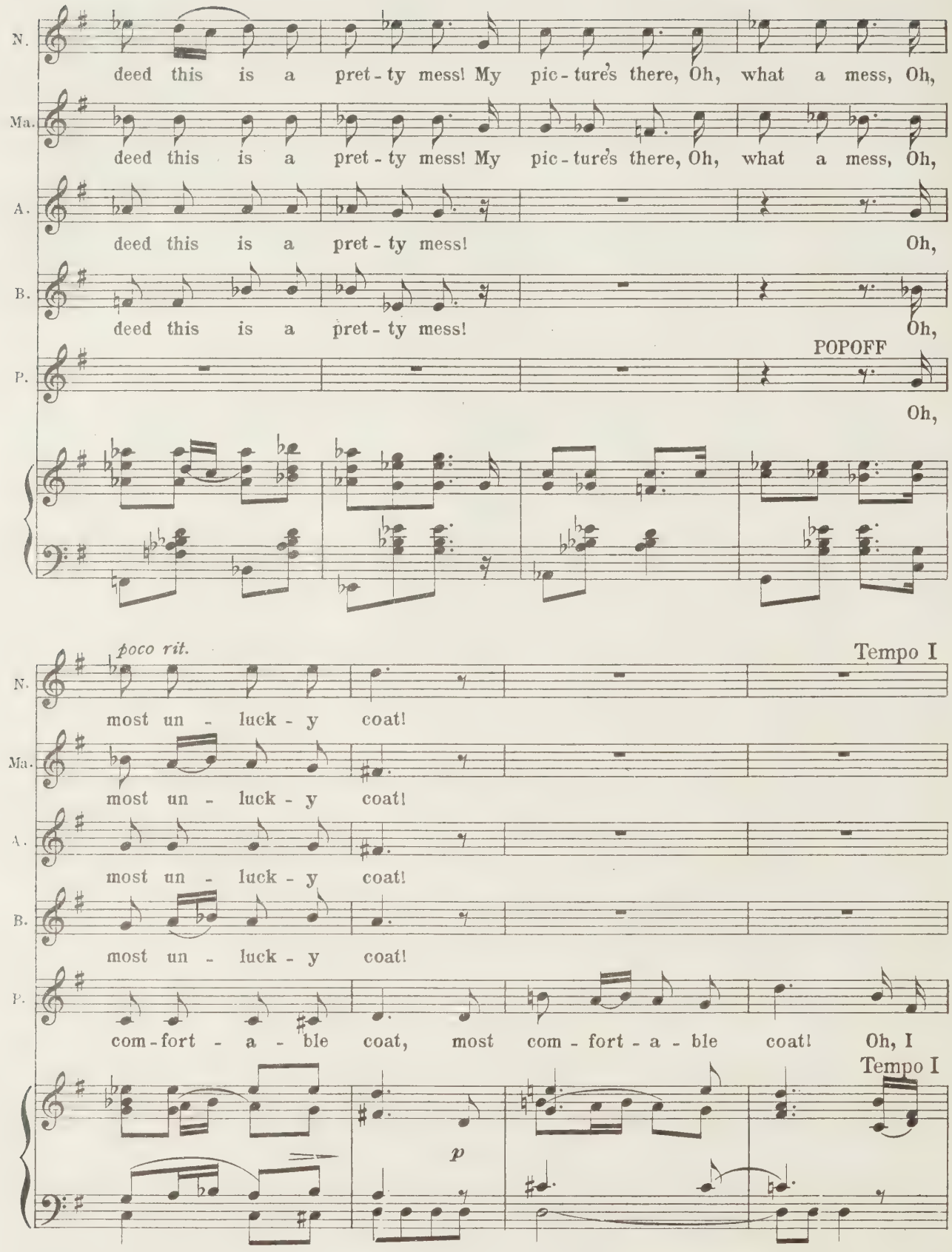
Sextett

(Nadina, Mascha, Aurelia, Alexius, Bumerli, Popoff)


Moderato
POPOFF
Oh, I
p
P.
tell you, there's no great-er plea - sure Than when you're com-plete-ly at your
P.
ease, When all things you take at your lei-sure And do just what-ev-er you
cresc.

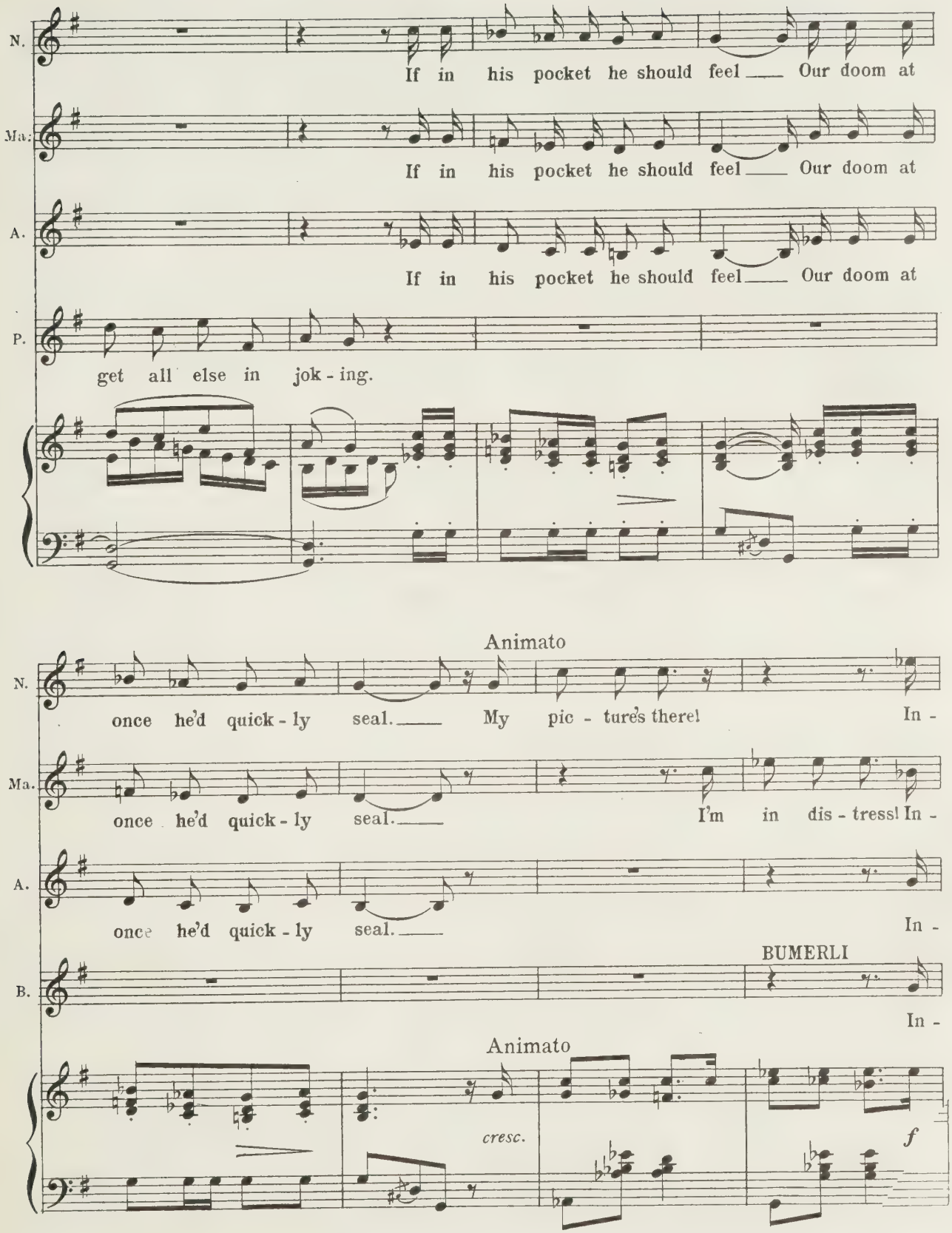
NADINA
N.
Oh, I tell you, there's no great - er plea - sure Than when
MASCHA
Ma.
Oh, I tell you, there's no great - er plea - sure Than when
AURELIA
A.
Oh, I tell you, there's no great - er plea - sure Than when
ALEXIUS
Al.
Oh, I tell you, there's no great - er plea - sure Than when
BUMERLI
B.
Oh, I tell you, there's no great - er plea - sure Than when
P.
please.
cresc.
you're com-plete-ly at your ease.
you're com-plete-ly at your ease.
you're com-plete-ly at your ease.
you're com-plete-ly at your ease.
you're com-plete-ly at your ease.
When all things you take at your

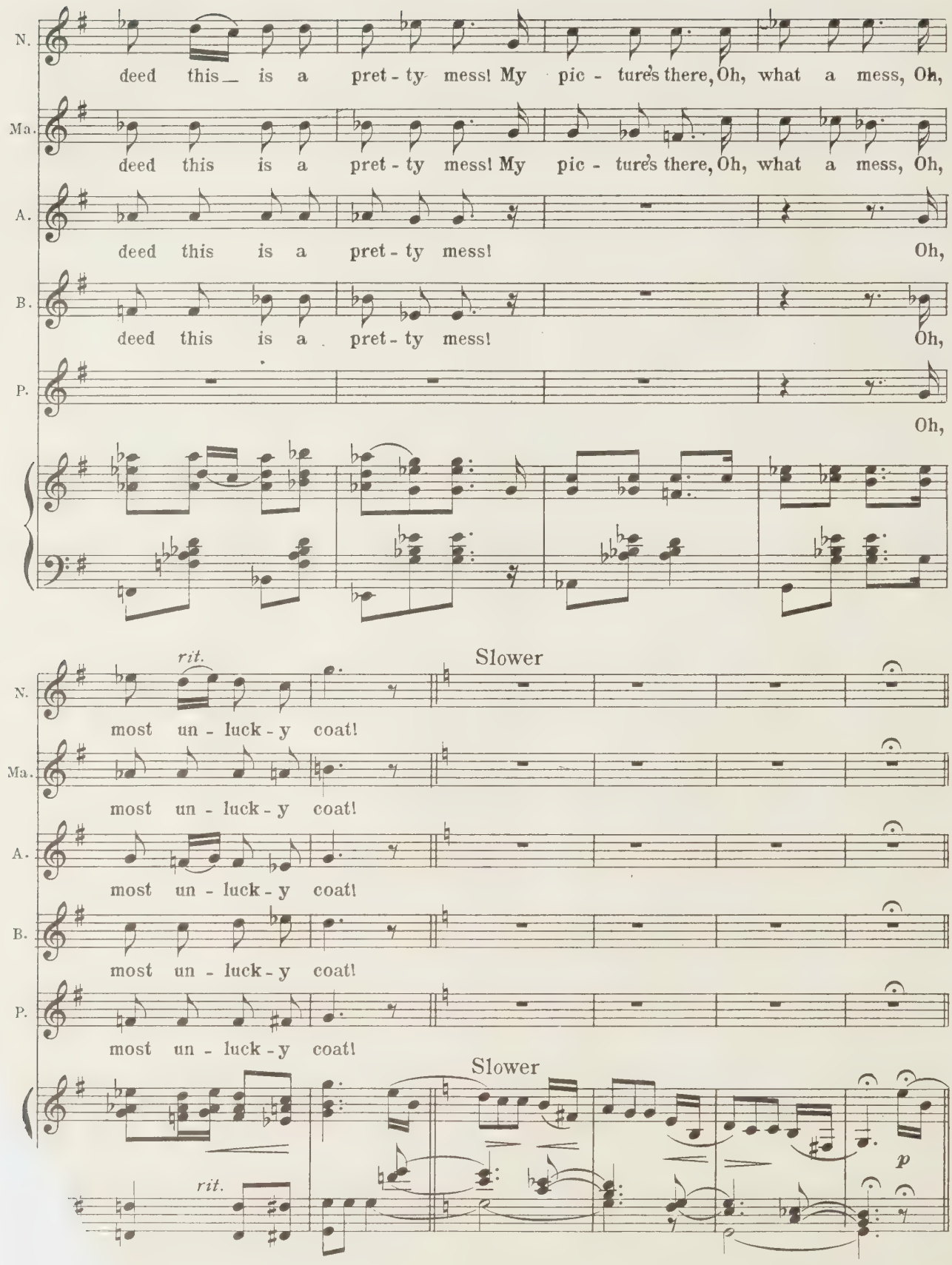

NADINA
N.
If in his pocket he should
MASCHA
Ma.
If in his pocket he should
AURELIA
A.
If in his pocket he should
P.
lei - sure And do just what ev - er you please.
Animato
N.
feel My doom at once he'd quick-ly seal. My pic-ture's there! In-
Ma.
feel My doom at once he'd quick-ly seal. I'm in dis-tress! In-
A.
feel My doom at once he'd quick-ly seal. In-
BUMERLI
B.
In-
Animato
cresc.
f


N.
deed this is a pret - ty mess! My pic - ture's there, Oh, what a mess, Oh,
Ma.
deed this is a pret - ty mess! My pic - ture's there, Oh, what a mess, Oh,
A.
deed this is a pret - ty mess! Oh,
B.
deed this is a pret - ty mess! Oh,
P.
POPOFF
Oh,
poco rit.
Tempo I
N.
most un - luck - y coat!
Ma.
most un - luck - y coat!
A.
most un - luck - y coat!
B.
most un - luck - y coat!
P.
com - fort - a - ble coat, most com - fort - a - ble coat! Oh, I
Tempo I
p

P.
tell you, there's no greater pleasure Than when you're complete - ly at your ease, When
P.
all things you take at your lei - sure And do just what - ev - er you
cresc.
NADINA
N.
Oh, I tell you, there's no great - er plea - sure Than when
MASCHA
Ma.
Oh, I tell you, there's no great - er plea - sure Than when
AURELIA
A.
Oh, I tell you, there's no great - er plea - sure Than when
ALEXIUS
Al.
Oh, I tell you, there's no great - er plea - sure Than when
BUMERLI
B.
Oh, I tell you, there's no great - er plea - sure Than when
P.
please.
cresc.

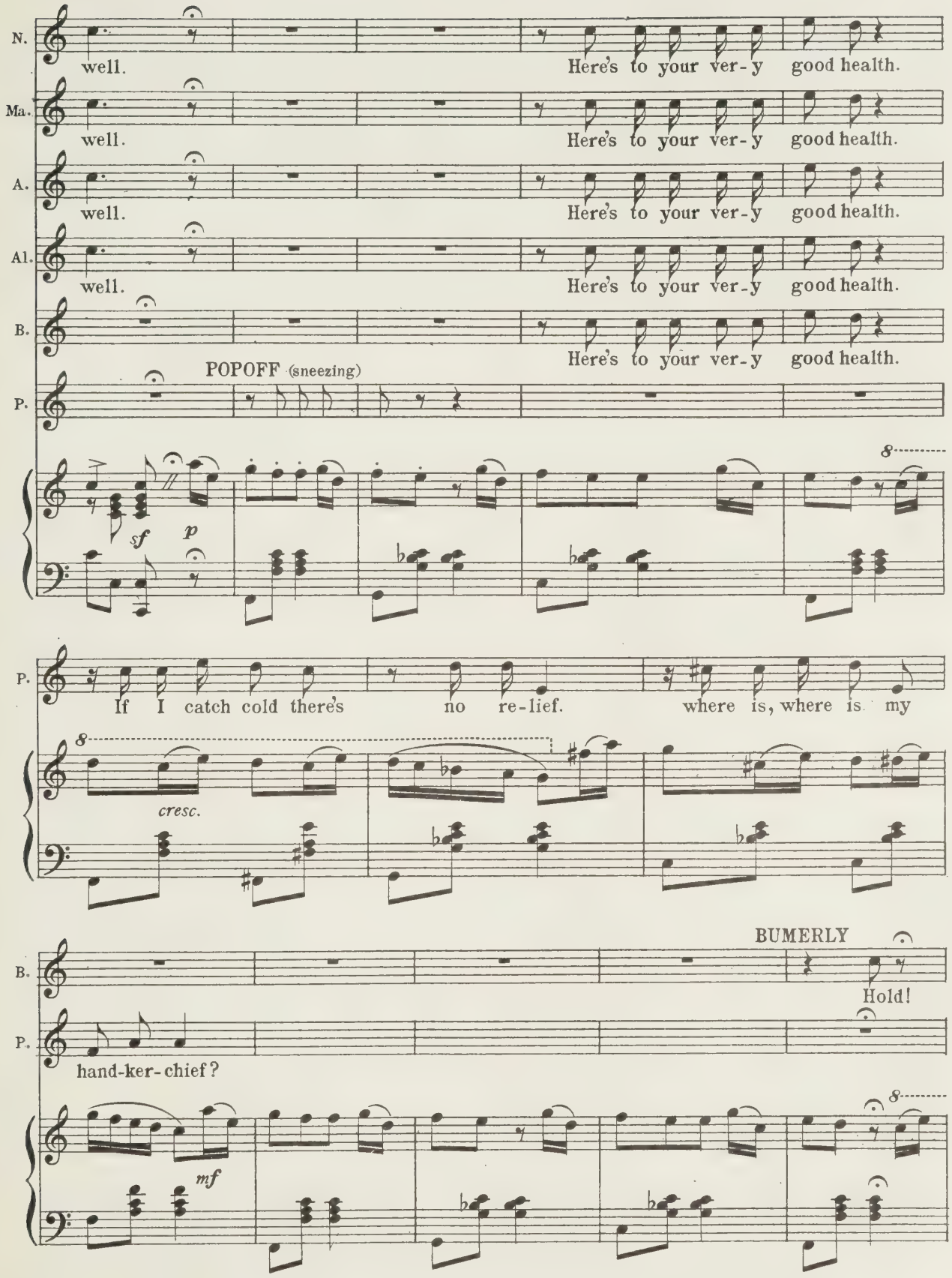
N.
you're complete-ly at your ease.
Ma.
you're complete-ly at your ease.
A.
you're complete-ly at your ease.
Al.
you're complete-ly at your ease.
B.
you're complete-ly at your ease.
P.
When all things you take at your lei-sure And
Meno mosso
P.
do just what-ev - er you please. Pipes of peace now we will be smok-ing, Let's for-
P.
get all else in jok - ing; Pipes of peace now we will be smok-ing, Let's for-


N.
If in his pocket he should feel Our doom at
Ma.
If in his pocket he should feel Our doom at
A.
If in his pocket he should feel Our doom at
P.
get all else in jok - ing.
Animato
N.
once he'd quick - ly seal. My pic - ture's there! In -
Ma.
once he'd quick - ly seal. I'm in dis - tress! In -
A.
once he'd quick - ly seal. In -
BUMERLI
B.
In -
Animato
cresc.
f

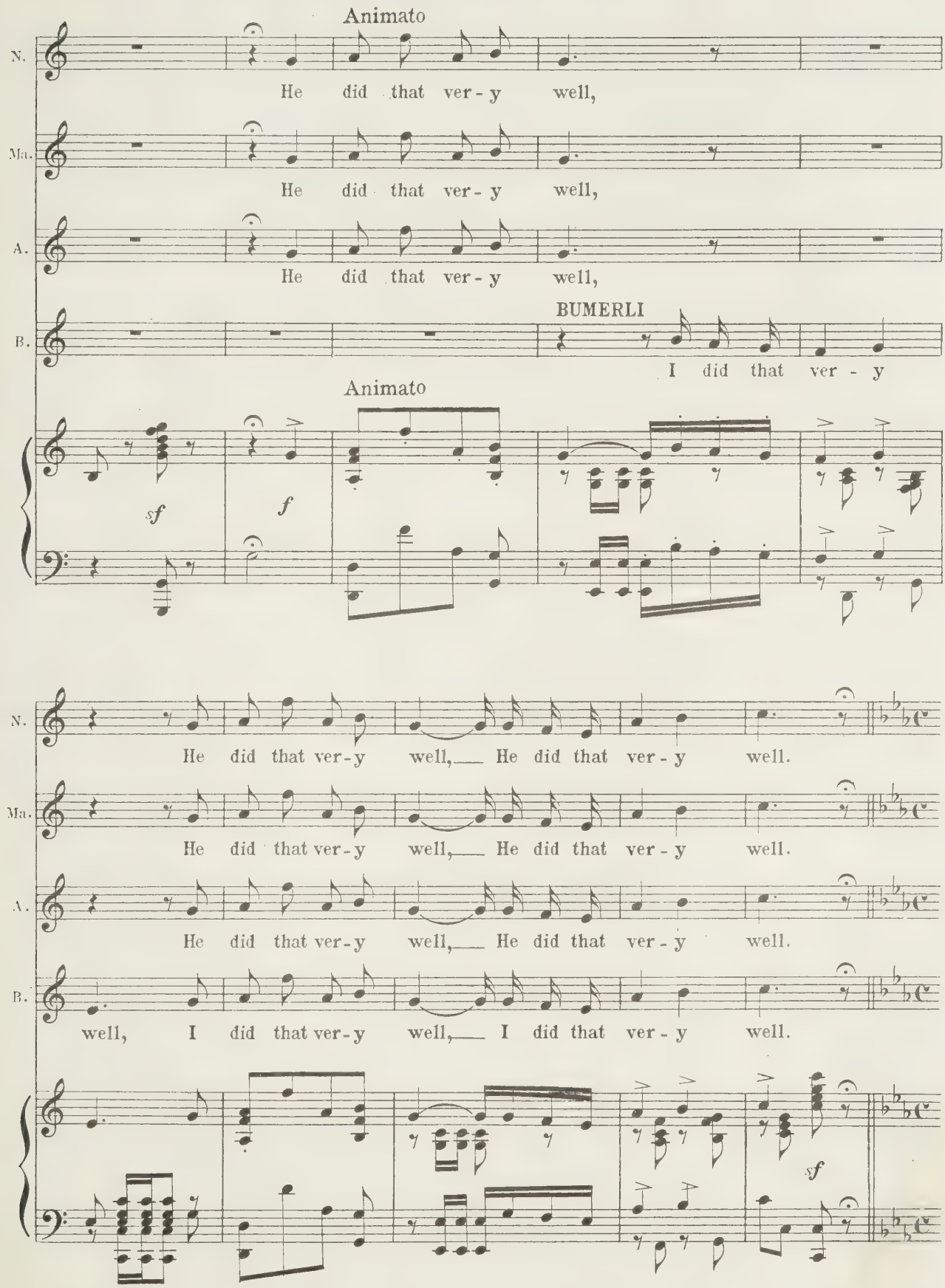

N.
deed this is a pret - ty mess! My pic - ture's there, Oh, what a mess, Oh,
Ma.
deed this is a pret - ty mess! My pic - ture's there, Oh, what a mess, Oh,
A.
deed this is a pret - ty mess! Oh,
B.
deed this is a pret - ty mess! Oh,
P.
Oh,
rit.
Slower
most un - luck - y coat!
most un - luck - y coat!
most un - luck - y coat!
most un - luck - y coat!
most un - luck - y coat!
Slower
rit.
p

Allegretto
POPOFF
Allegro
P.
All would be right If I now had a light. A - ha!
cresc.
BUMERLI
B.
Hold! You need a
P.
What's wrong, What is it that you fear?
POPOFF
B. P.
match, sir, It is here! Ma - ny thanks, oh, ma - ny thanks, ma - ny thanks,
cresc.
NADINA
N.
Ma-ny thanks!
AURELIA
P.
ma - ny thanks! Ma-ny thanks!
f

N.
rit.
Animato
We did that ver - y
Ma.
MASCHA
Ma - ny thanks!
We did that ver - y
A.
AURELIA
We did that ver - y
Animato
rit.
sf
f
N.
well, He did that ver-y well, He did that ver - y
Ma.
well, He did that ver-y well, He did that ver - y
A.
well, Yes, did that ver-y well, He did that ver - y
B.
BUMERLI
I did that ve - ry well. I did that ver-y well, Yes, did that ver - y


N.
well.
Here's to your ver-y good health.
Ma.
well.
Here's to your ver-y good health.
A.
well.
Here's to your ver-y good health.
Al.
well.
Here's to your ver-y good health.
B.
Here's to your ver-y good health.
P.
POPOFF (sneezing)
sf
p
8
P.
If I catch cold there's no re-lief.
where is, where is my
8
cresc.
B.
BUMERLY
Hold!
P.
hand-ker-chief?
mf
8

B.
You need a hand-ker - chief? 'tis here.
P.
A - gain, what is it now you fear?
cresc.
B.
Pray you take mine, Oh do, oh do!
P.
I had my own, Ker - chew! Ker- chew!
NADINA
N.
Many thanks!
MASCHA
Ma.
Many thanks!
AURELIA
A.
Many thanks!
P.
Many thanks!


Animato
N.
He did that ver-y well,
Ma.
He did that ver-y well,
A.
He did that ver-y well,
BUMERLI
B.
I did that ver-y
Animato
sf
f
N.
He did that ver-y well,___ He did that ver-y well.
Ma.
He did that ver-y well,___ He did that ver-y well.
A.
He did that ver-y well,___ He did that ver-y well.
B.
well, I did that ver-y well,___ I did that ver-y well.
sf

Andante, ad lib.
N.
NADINA
A-lex-ius!
Ma.
MASCHA
Oh, tim-id, mod-est maid!
A.
ALEXIUS
Na-di-na!
Andante, ad lib.
mf
sf
p
Ma.
I think they're both a-fraid.
A.
AURELIA
Kas-i-mir!
P.
POPOFF
Aurelia!
sf
p
A.
ALEXIUS
Na-di- -na!

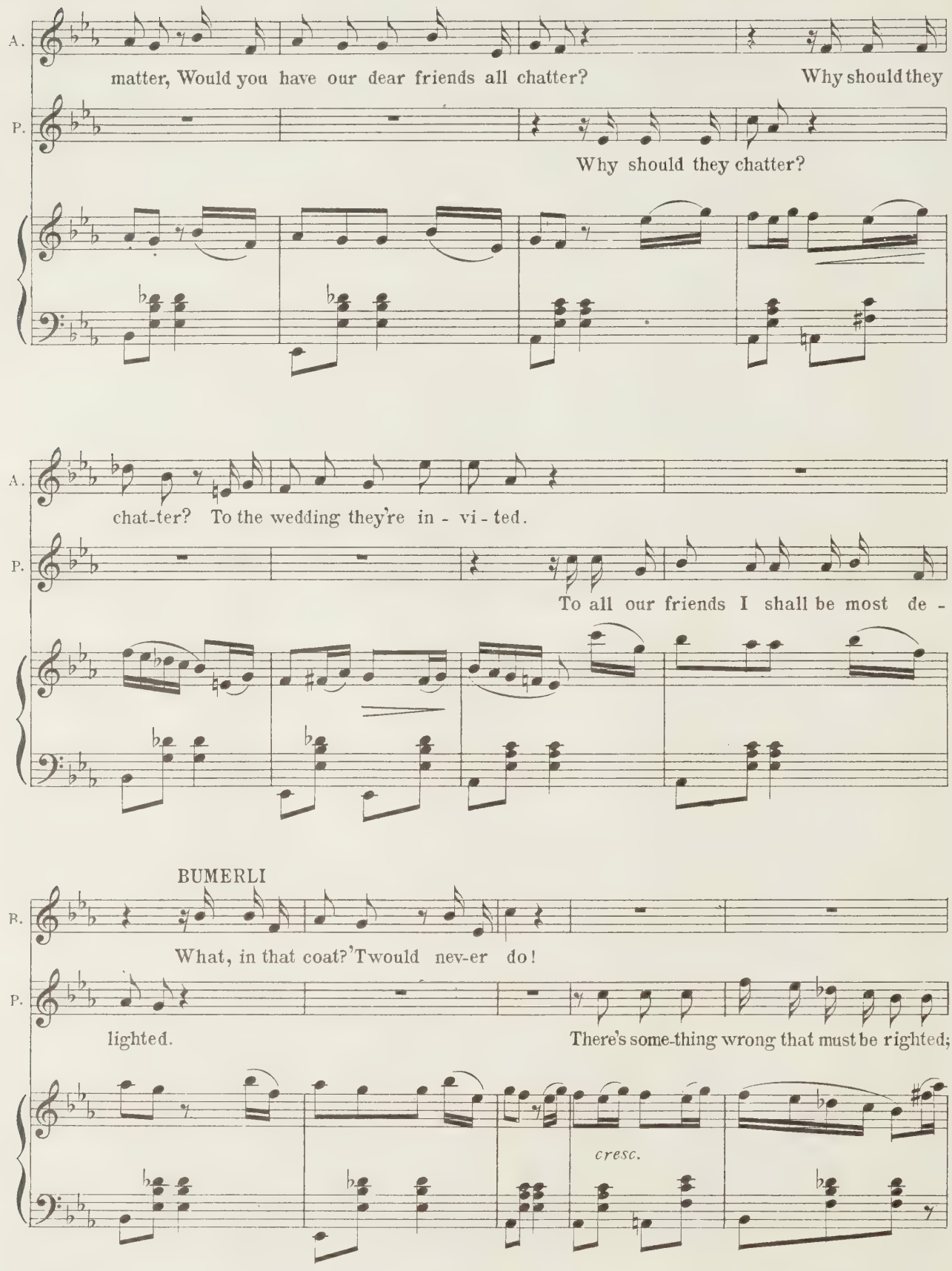
Allegretto
ALEXIUS
Al.
It did not take me long, dear, To know that some-thing's wrong, dear, Pray
mf
NADINA
N.
It's no con - cern of mine.
POPOFF
Al.
P.
tell me, don't de - cline.
Nor did it take me
cresc.
P.
long, dear, To guess that some-thing's wrong, dear, Pray tell me, don't de -
cresc.
AURELIA
A.
It's no con-cern of mine.
ALEXIUS
Al.
'Tis some-thing very wrong, I
P.
cline.
Yes, some-thing very wrong,
dim.

Al.
will find out ere long,
It may call for our ven - geance
P.
I will find out ere long,
cresc.
Al.
dire,
This does me much up-set,
P.
Yes, may call for our vengeance dire,
I'll
Al.
Yes, make them all re-gret,
Take
P.
make them all re-gret,
This does me much up-set,
Al.
care, Be - ware, don't play with fire.
P.
Take care, Be - ware, don't play with fire.
f
p

(to Mascha)
Al.
Pray have no fear,
Come tell me, dear,
what
is wrong
P.
cresc.
MASCHA
Ma.
I noth-ing know.
Al.
here?
That is not so.
Al.
You
lie!
You
lie!
It
f
mf
Al.
did not take me
long, dear,
To
know that some-thing's
wrong, dear,
Pray

MASCHA
Ma.
It's no con - cern of mine.
Al.
tell me, don't de - cline. There's
cresc.
dim.
p
Al.
some-thing ver-y wrong, Yes, ver - y wrong, I will find out ere long, Find
POPOFF
P.
Yes, some-thing ver-y wrong, I
MASCHA
Ma.
Am I a
Al.
out ere long.
BUMERLI (to Mascha)
B.
Mas - cha, don't tell tales out of school.
P.
will find out ere long.
cresc.

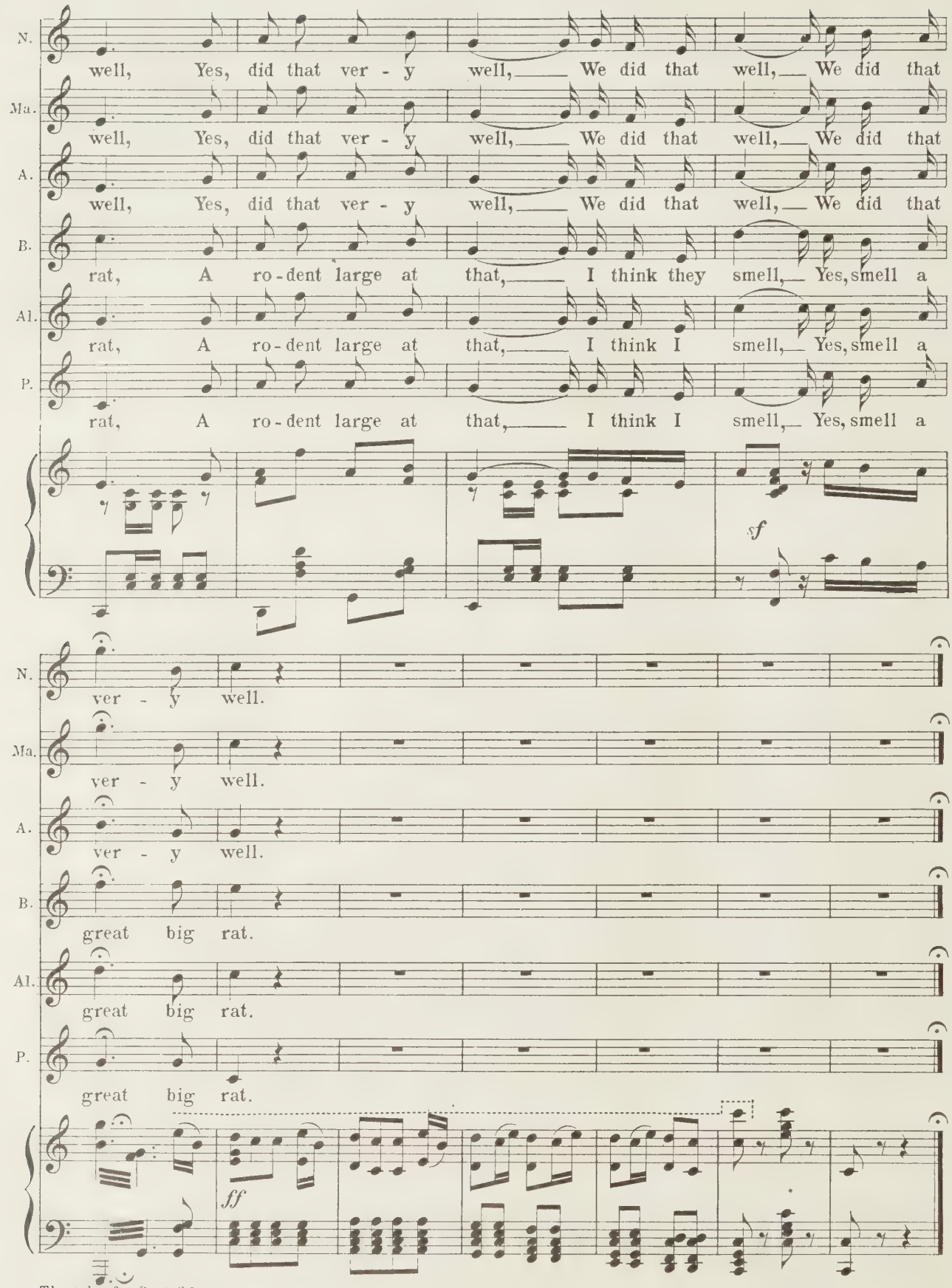
Ma.
fool?
Al.
'Tis some-thing very wrong, Yes, some-thing very wrong, I
B.
Be not their tool.
P.
Yes, some-thing very wrong,
Al.
will find out ere long, I will find out ere long, Be - ware, Be -
P.
I will find out ere long, Be - ware, Be -
f
AURELIA
Allegretto
A.
Kind - ly tell me what is the
Al.
ware, you play with fire.
B.
You play with fire, with fire.
P.
ware, you play with fire.
Allegretto
p


A.
matter, Would you have our dear friends all chatter?
Why should they
P.
Why should they chatter?
A.
chat-ter? To the wedding they're in - vi - ted.
P.
To all our friends I shall be most de -
BUMERLI
B.
What, in that coat? 'Twould nev-er do!
P.
lighted.
There's some-thing wrong that must be righted;
cresc.

NADINA
accel
No, no, no, no, no, no, To wear that
MASCHA
accel
No, no, no, no, no, no, To wear that
AURELIA
accel
No, no, no, no, no, no, To wear that
BUMERLI
To wear that
What if my wife should prove un - true?
8
f
coat would nev-er do!
coat would nev-er do!
coat would nev-er do!
coat would nev-er do!
Yes, yes, yes, yes, yes, yes! Oh, if my
8

N.
Ma.
P.
It will not do, It
It will not do, It
wife should prove un - true.
It will not do, It
Piu animato
f
will not do.
will not do.
will not do.
Oh if my wife should prove un - true.
piu f
poco a poco accel.
8
ff

NADINA
Allegro
MASCHA
Once more care-free, Now we can hap-py,
AURELIA
My hon-or's saved.
Now we can hap-py,
Now we can hap-py,
Allegro
molto rit.
hap-py be, My hon-or's saved, Once more care-free. Let us now laugh-ing,
hap-py be, My hon-or's saved, Once more care-free. Let us now laugh-ing,
hap-py be,
Let us now laugh-ing,
molto rit.
Vivace
hap-py be. We did that ver-y well, We did that ver-y
hap-py be. We did that ver-y well, We did that ver-y
hap-py be. We did that ver-y well, We did that ver-y
BUMERLI
What do they think of that? I think they smell a
ALEXIUS
What do you think of that? I think I smell a
POPOFF
What do you think of that? I think I smell a
Vivace

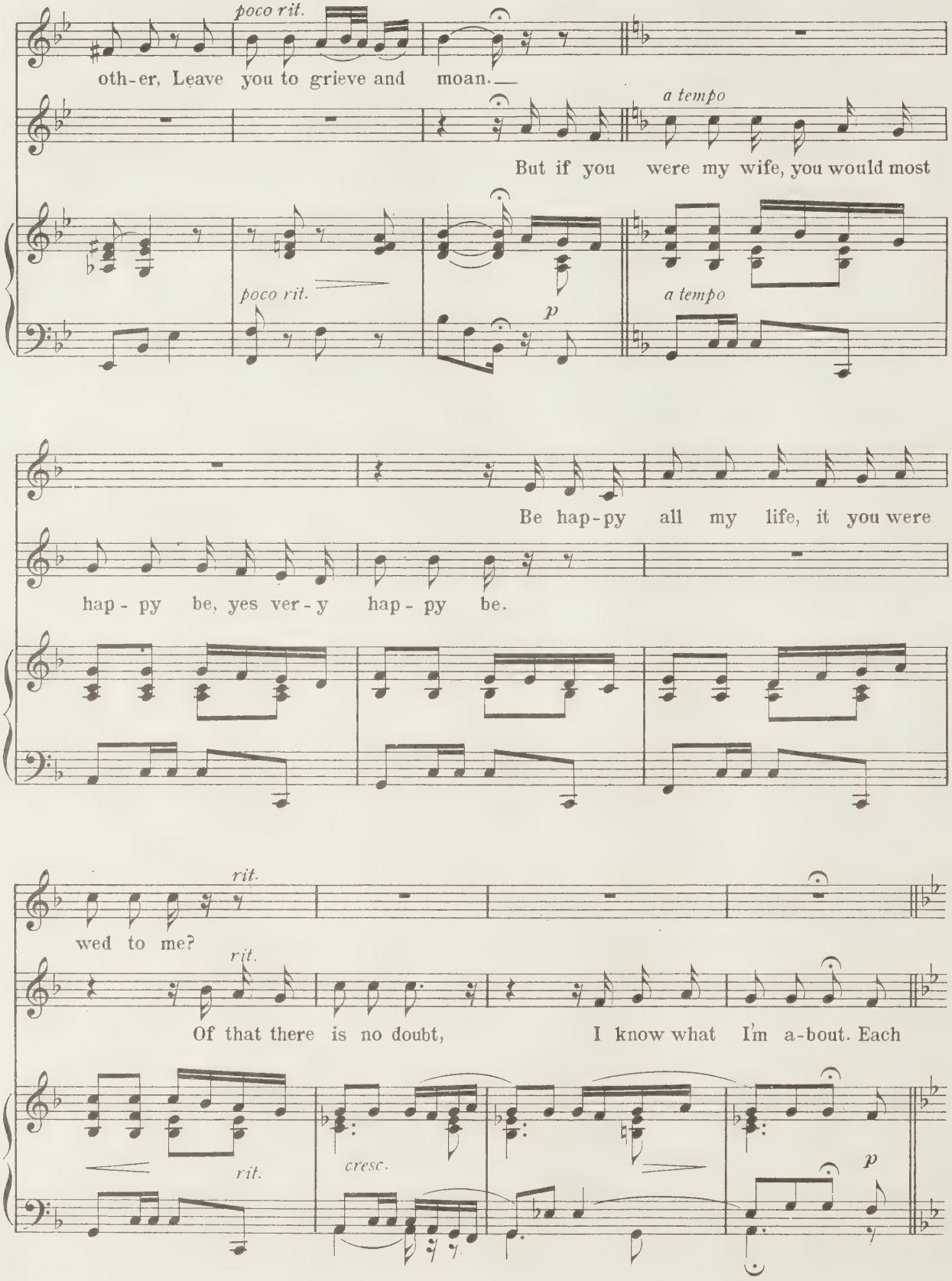

N.
well, Yes, did that ver - y well, We did that well, We did that
Ma.
well, Yes, did that ver - y well, We did that well, We did that
A.
well, Yes, did that ver - y well, We did that well, We did that
B.
rat, A ro - dent large at that, I think they smell, Yes, smell a
Al.
rat, A ro - dent large at that, I think I smell, Yes, smell a
P.
rat, A ro - dent large at that, I think I smell, Yes, smell a
sf
N.
ver - y well.
Ma.
ver - y well.
A.
ver - y well.
B.
great big rat.
Al.
great big rat.
P.
great big rat.
ff

No 11

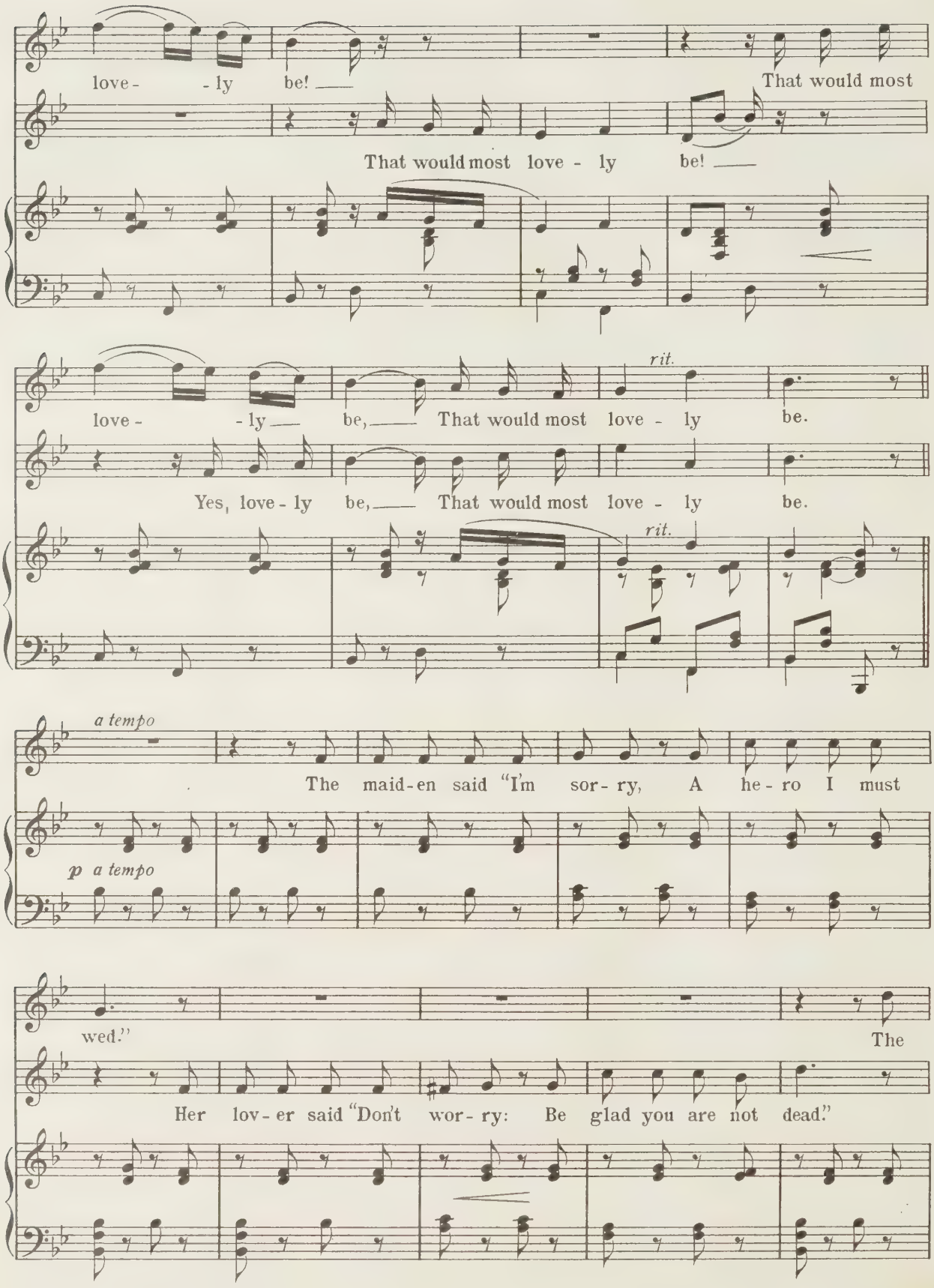
"That would be lovely"

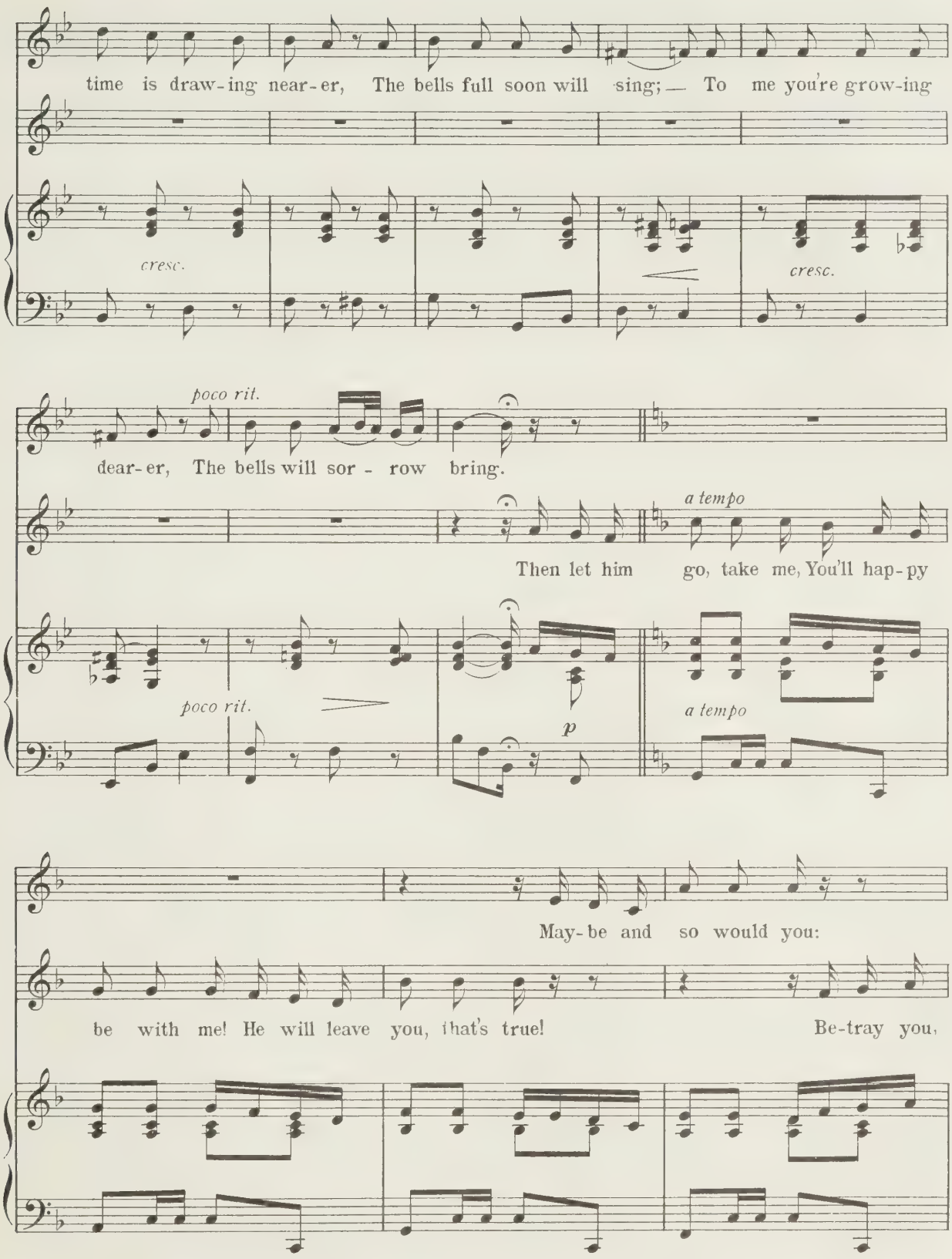
Duet
Nadina and Bumerli

Music by
OSCAR STRAUS

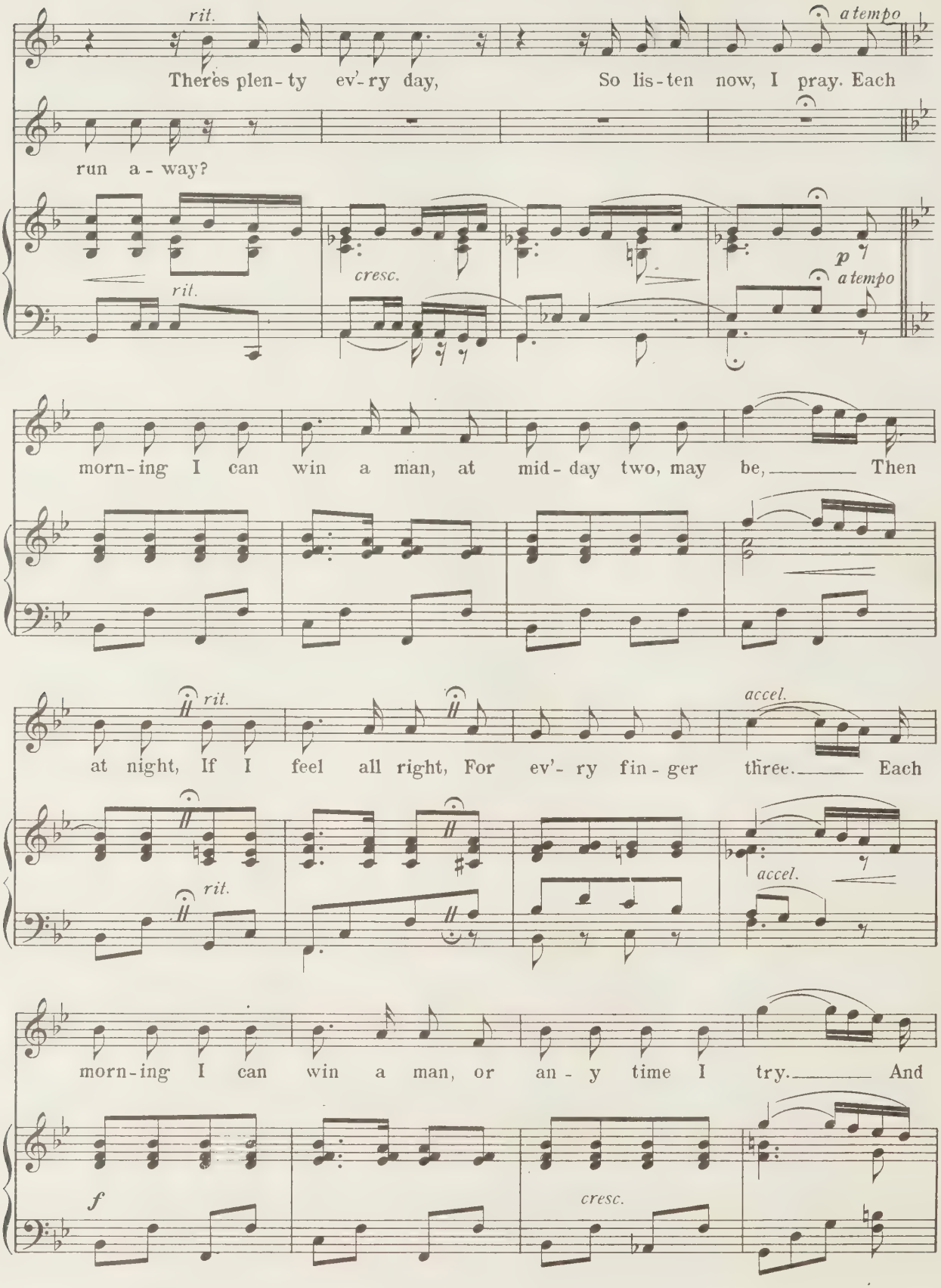

poco rit.
oth-er, Leave you to grieve and moan.
a tempo
But if you were my wife, you would most
poco rit.
p
a tempo
Be hap-py all my life, it you were
hap-py be, yes ver-y hap-py be.
rit.
wed to me?
rit.
Of that there is no doubt, I know what I'm a-bout. Each
rit.
cresc.
p

a tempo
morn-ing you should have a kiss, at mid-day two, may-be, Then
a tempo
at night, If you were po-lite, per-haps I'd give you three. Each
accel.
cresc.
accel.
morn-ing you should have a kiss, at mid-day two, may-be, And
mf
cresc.
a tempo
NADINA.
That would most
rit.
if at night, you were po-lite, per-haps I'd give you three.
rit.
a tempo

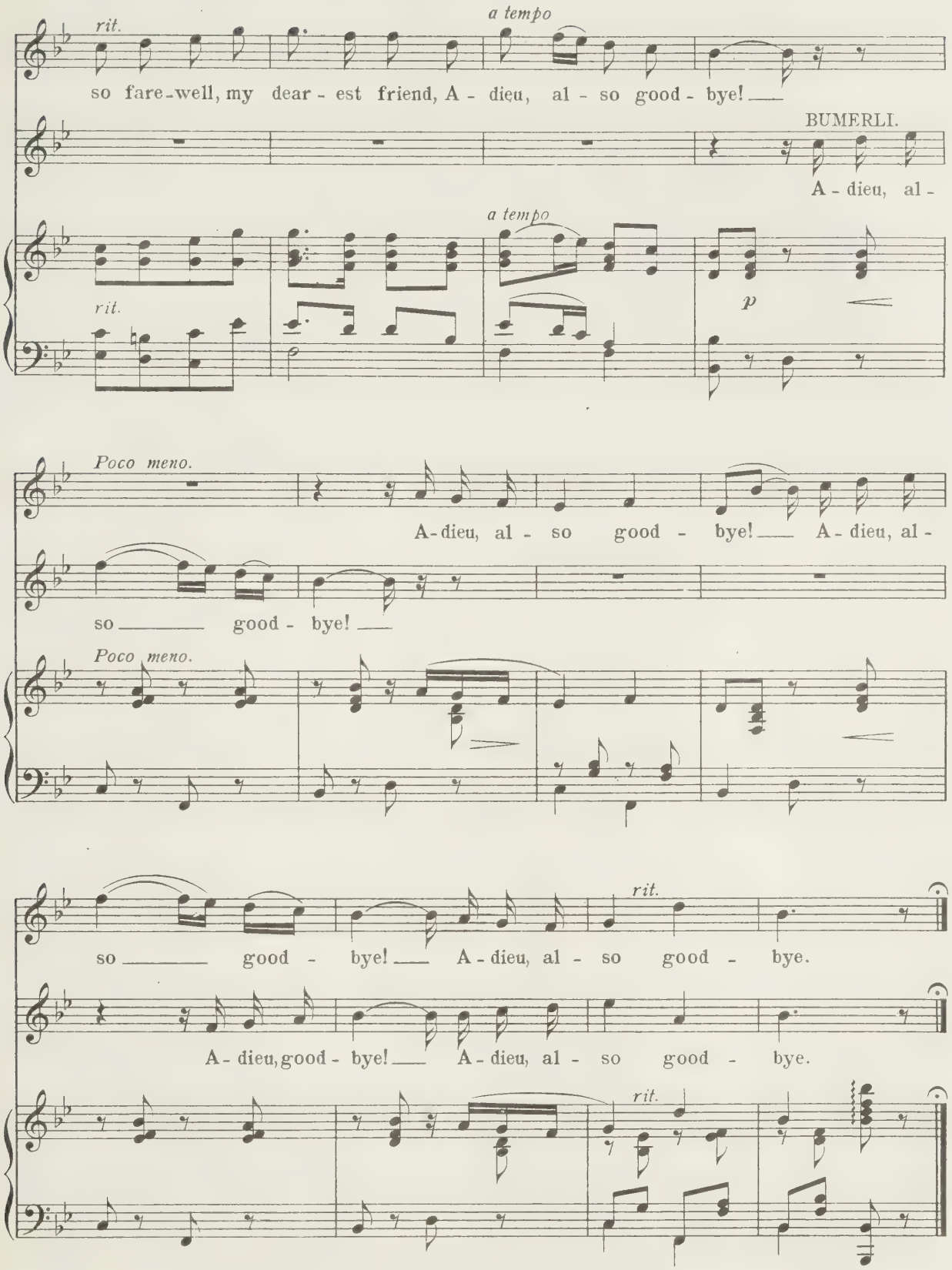

love - - ly be! That would most
That would most love - ly be!
love - - ly be, That would most love - ly be.
rit.
Yes, love - ly be, That would most love - ly be.
rit.
a tempo
The maid - en said "I'm sor - ry, A he - ro I must
p a tempo
wed." The
Her lov - er said "Don't wor - ry: Be glad you are not dead."


time is draw-ing near-er, The bells full soon will sing; — To me you're grow-ing
cresc.
cresc.
poco rit.
dear-er, The bells will sor - row bring.
a tempo
Then let him go, take me, You'll hap-py
poco rit.
p
a tempo
May-be and so would you:
be with me! He will leave you, that's true! Be-tray you,

That would by lovely. 7


rit.
a tempo
There's plen - ty ev'- ry day, So lis - ten now, I pray. Each
run a - way?
cresc.
rit.
p
a tempo
morn - ing I can win a man, at mid - day two, may be, Then
rit.
rit.
accel.
at night, If I feel all right, For ev'- ry fin - ger three. Each
accel.
morn - ing I can win a man, or an - y time I try. And
f
cresc.

That would by lovely. 7

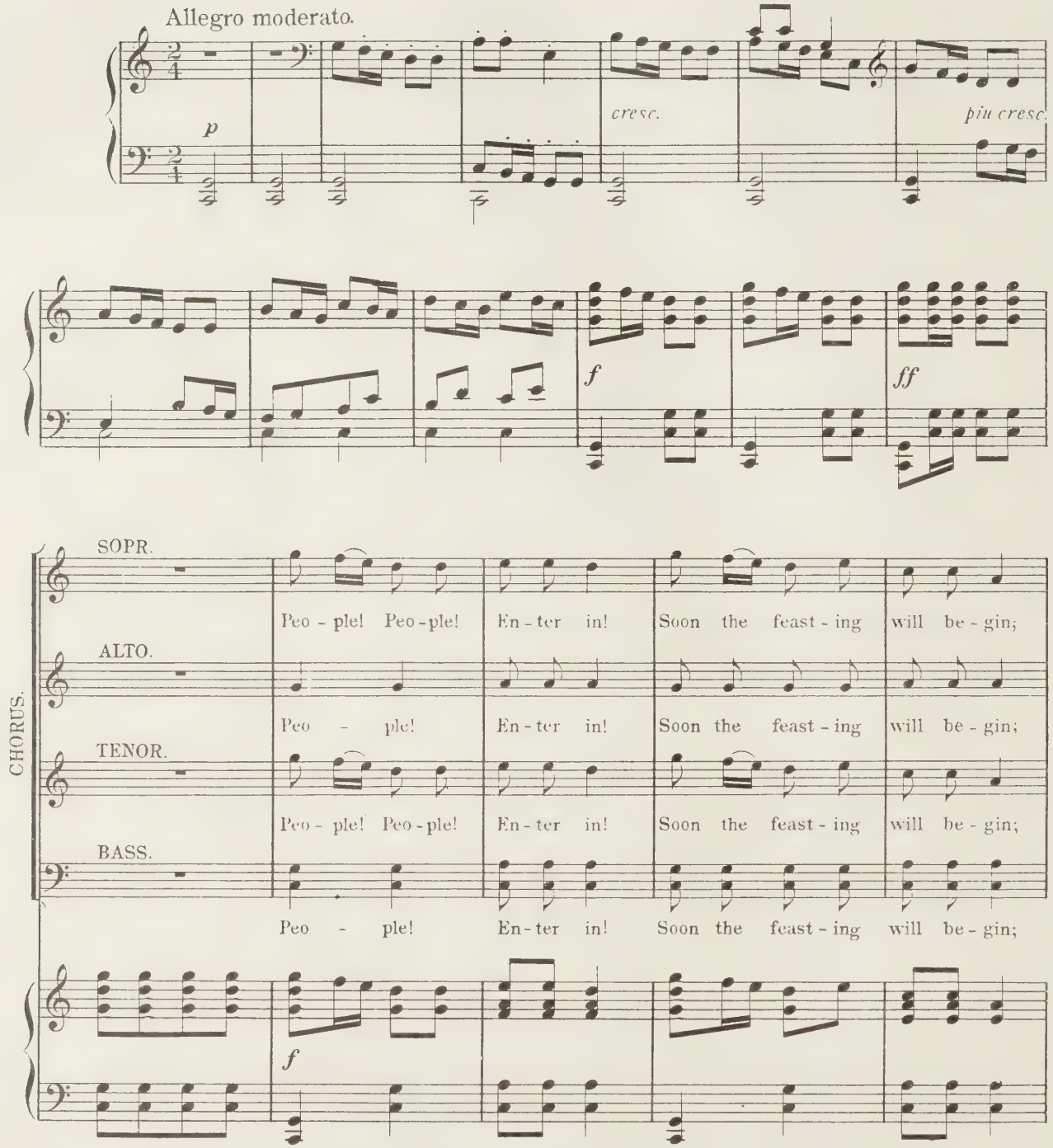

rit.
a tempo
so fare-well, my dear - est friend, A - dieu, al - so good - bye!
BUMERLI.
A - dieu, al -
a tempo
rit.
p
Poco meno.
A-dieu, al - so good - bye! A - dieu, al -
so good - bye!
Poco meno.
rit.
so good - bye! A - dieu, al - so good - bye.
A - dieu, good - bye! A - dieu, al - so good - bye.
rit.

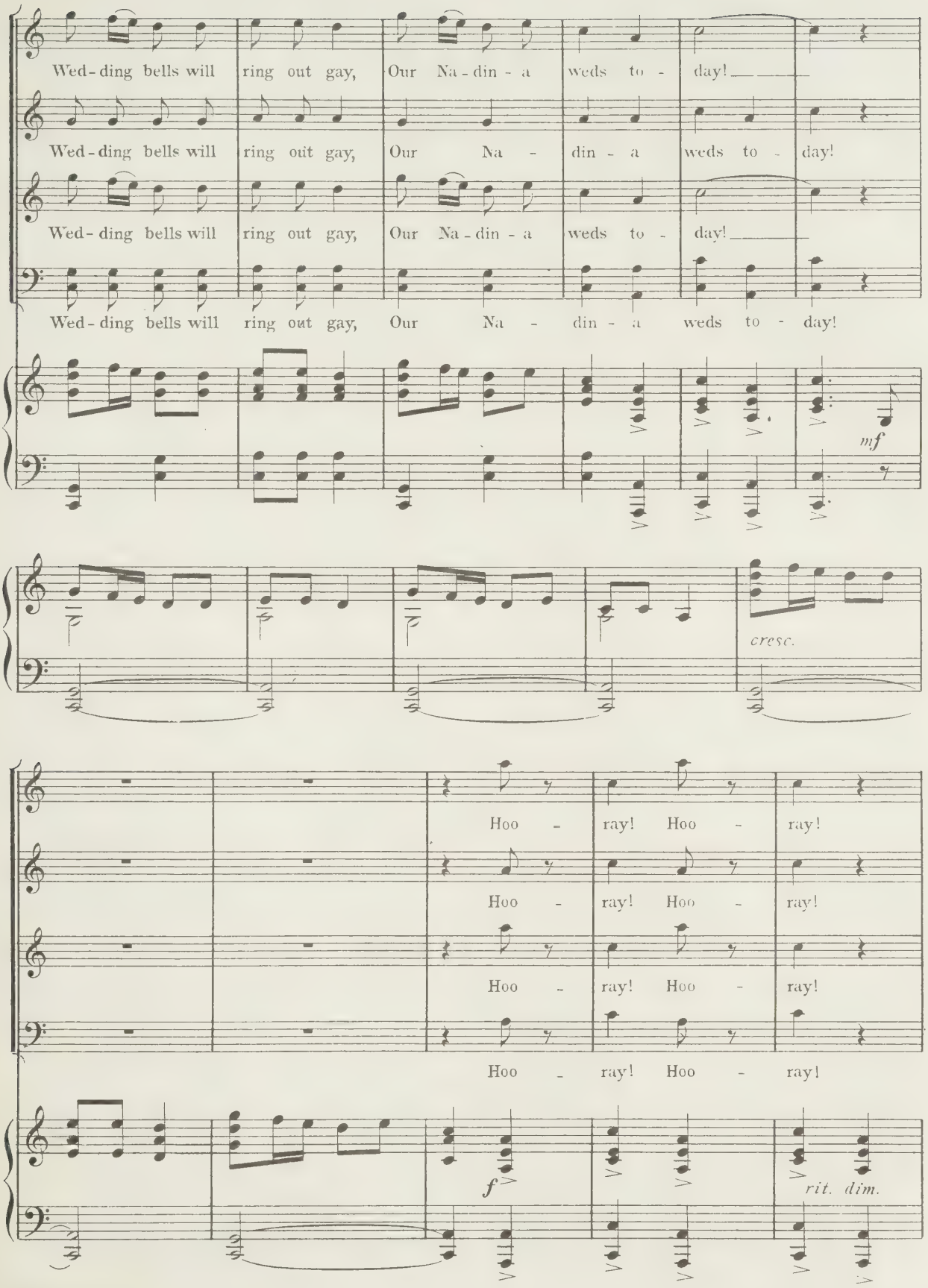
That would by lovely. 7

Nº 12

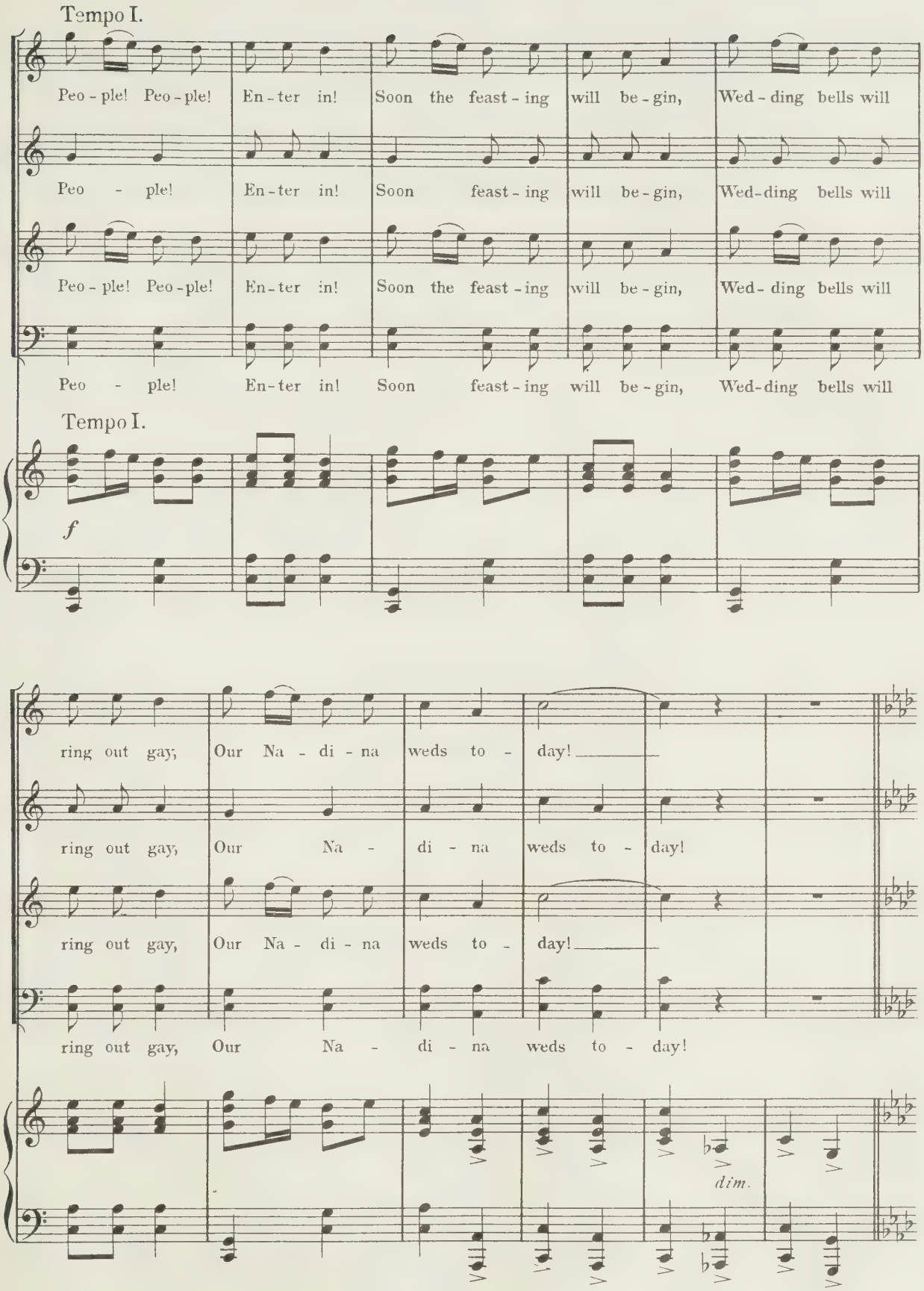
Finale Act II

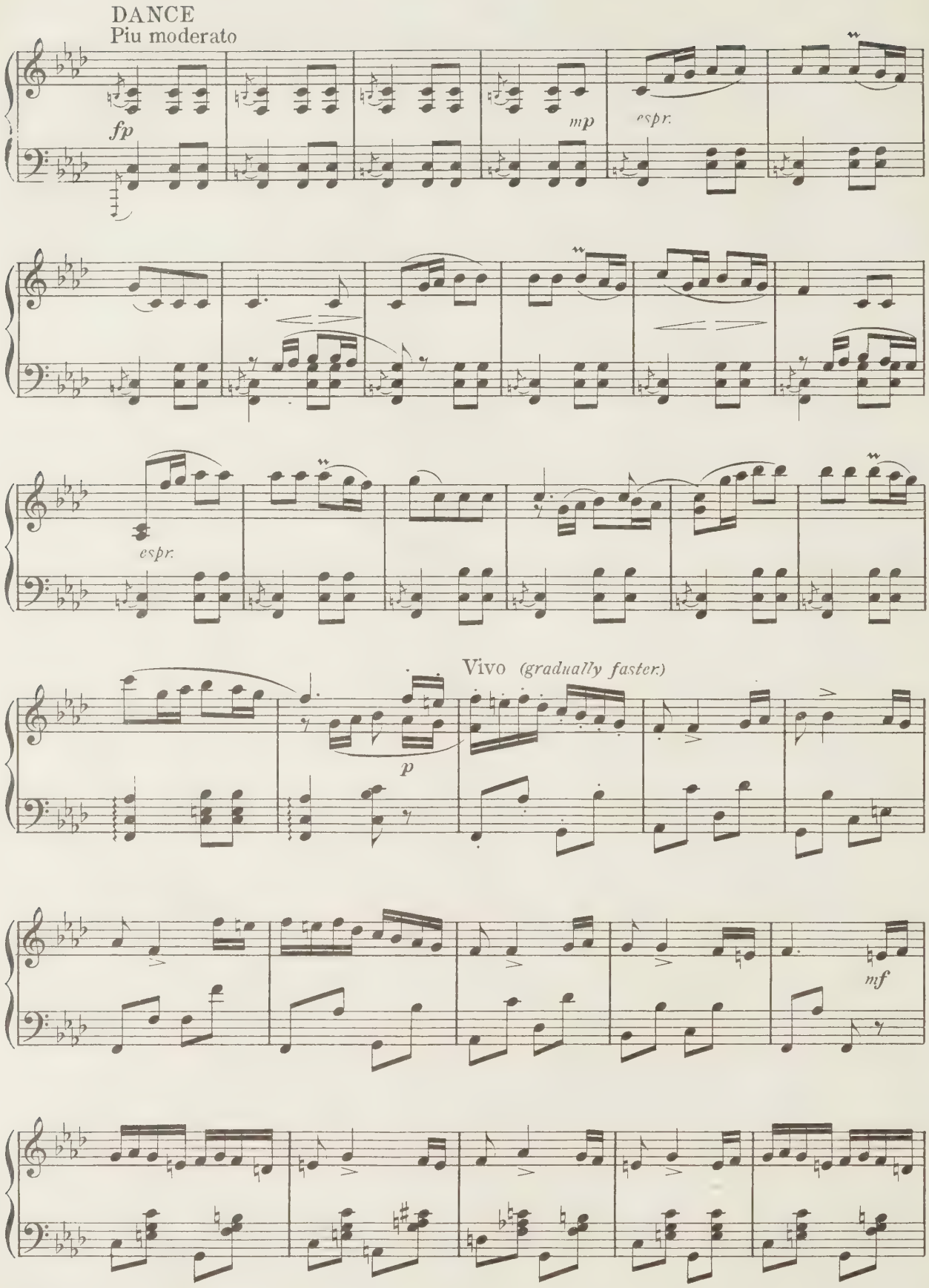
(Nadina, Mascha, Aurelia, Bumerli, Alexius, Popoff, Massakroff, and Chorus)

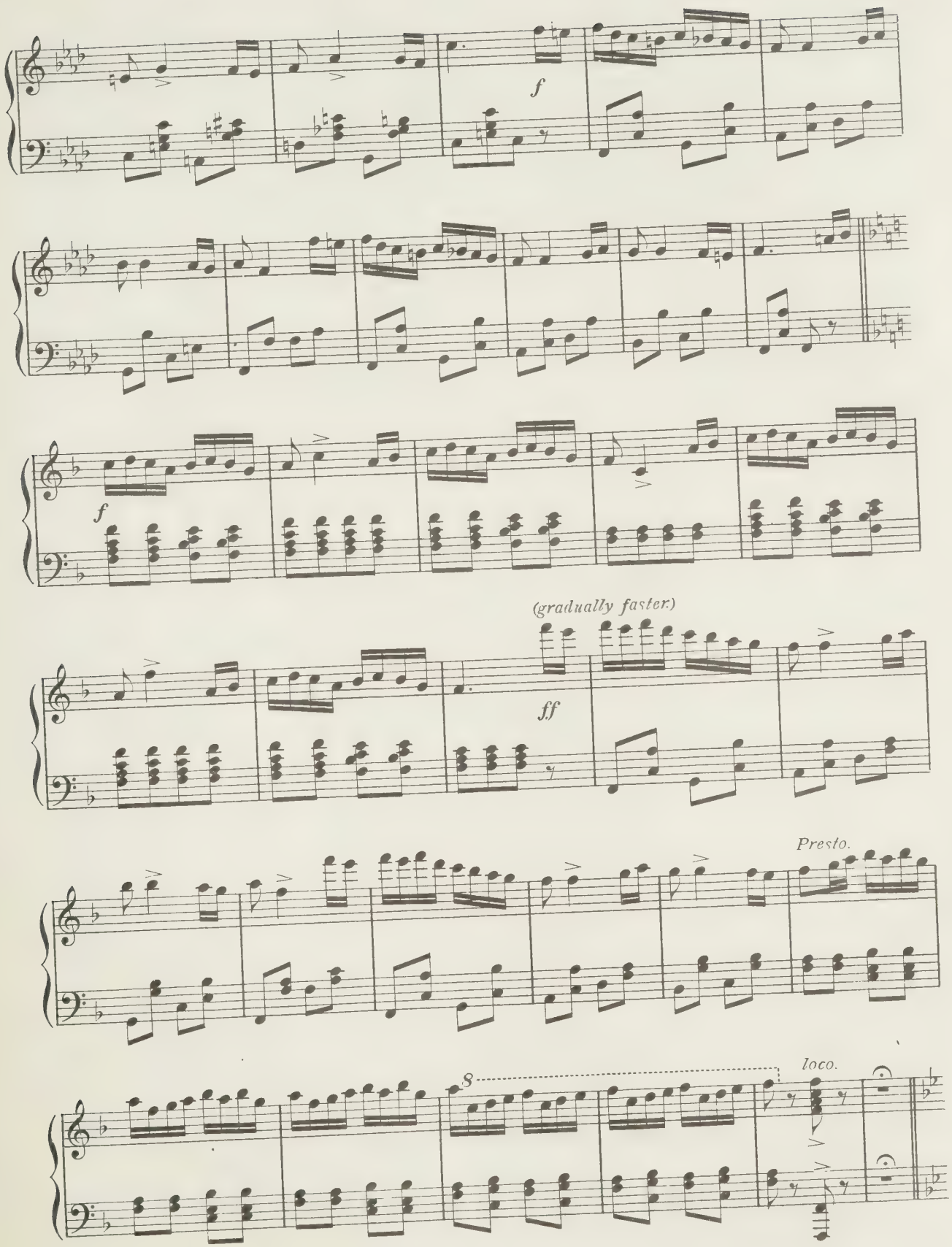

Allegro moderato.
p
cresc.
più cresc.
f
ff
CHORUS.
SOPR.
Peo - ple! Peo - ple! En - ter in! Soon the feast - ing will be - gin;
ALTO.
Peo - ple! En - ter in! Soon the feast - ing will be - gin;
TENOR.
Peo - ple! Peo - ple! En - ter in! Soon the feast - ing will be - gin;
BASS.
Peo - ple! En - ter in! Soon the feast - ing will be - gin;
f


Wed - ding bells will ring out gay, Our Na - din - a weds to - day!
Wed - ding bells will ring out gay, Our Na - din - a weds to - day!
Wed - ding bells will ring out gay, Our Na - din - a weds to - day!
Wed - ding bells will ring out gay, Our Na - din - a weds to - day!
mf
cresc.
Hoo - ray! Hoo - ray!
Hoo - ray! Hoo - ray!
Hoo - ray! Hoo - ray!
Hoo - ray! Hoo - ray!
f
rit. dim.

Poco Allegretto.
AURELIA
Sopr. Tacet.
My moth - er's heart it jumps! it thumps! it bumps!
POPOFF
ff
My
Poco Allegretto.
p
Au.
My
P
fa - ther's heart is light and gay, My fa - ther's heart cries out Hoo - ray! My
Au.
moth - er's heart it jumps! it thumps! it bumps! It's
P
fa - ther's heart it jumps! it thumps! it bumps! It's
rit.
a tempo.
Au.
beat - ing fast; It's beat - ing slow! But why it does I'd like to know.
P
beat - ing fast; It's beat - ing slow! But why it does I'd like to know.
accel.
cresc. rit.
a tempo.
f


Tempo I.
Peo - ple! Peo - ple! En - ter in! Soon the feast - ing will be - gin, Wed - ding bells will
Peo - ple! En - ter in! Soon feast - ing will be - gin, Wed - ding bells will
Peo - ple! Peo - ple! En - ter in! Soon the feast - ing will be - gin, Wed - ding bells will
Peo - ple! En - ter in! Soon feast - ing will be - gin, Wed - ding bells will
Tempo I.
f
ring out gay, Our Na - di - na weds to - day!
ring out gay, Our Na - di - na weds to - day!
ring out gay, Our Na - di - na weds to - day!
ring out gay, Our Na - di - na weds to - day!
dim.


DANCE
Piu moderato
fp
mp
espr.
espr.
Vivo (gradually faster)
p
mf


f
f
(gradually faster.)
ff
Presto.
8
loco.

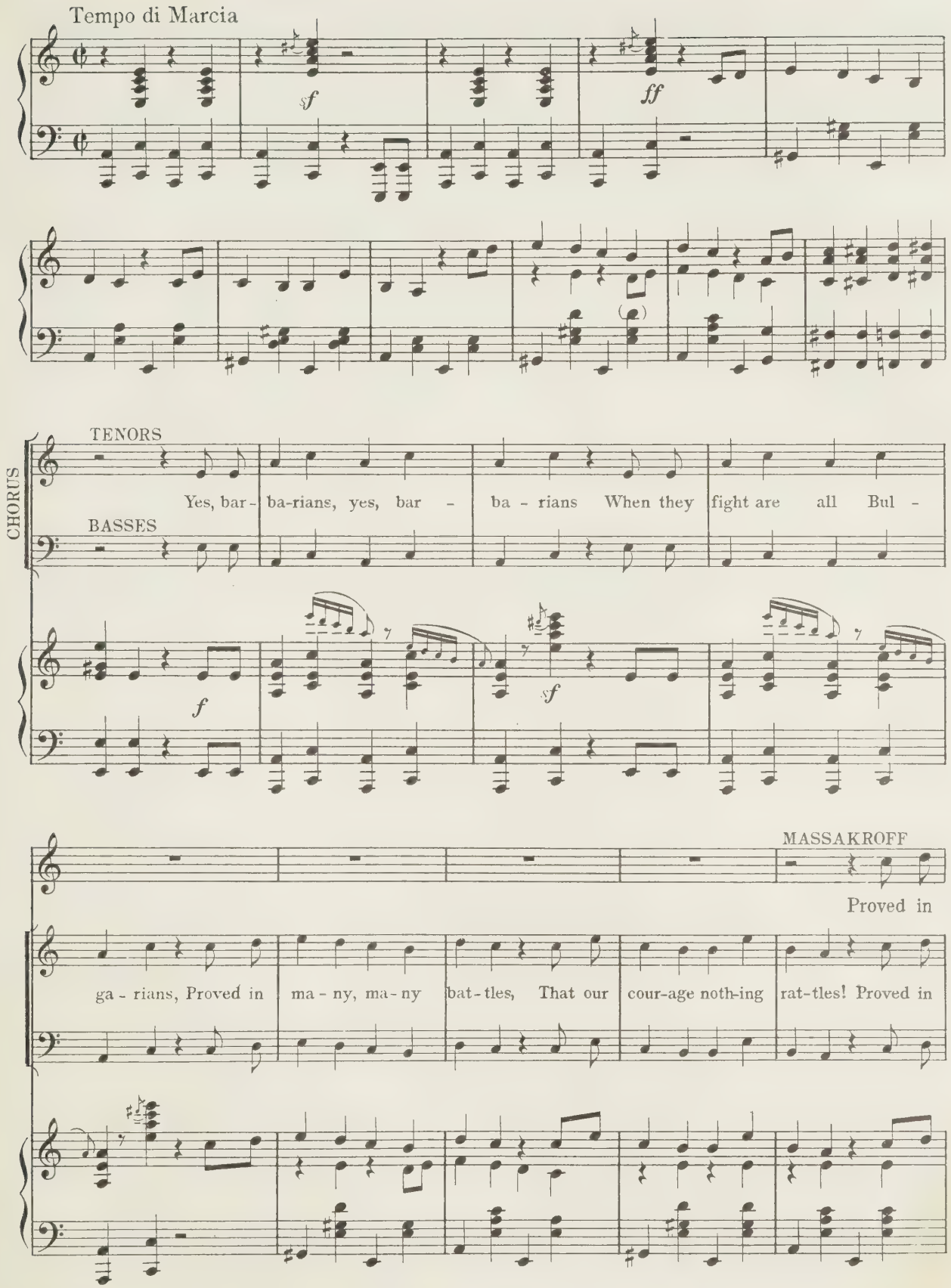
CHORUS
The church bells are ring - ing, of
The church bells are ring - ing, of
The church bells of
Molto moderato
(Church Bells)
mf
love they are sing - ing— Hail to the bride! The fond hap - py
love they are sing - ing— Hail to the bride!— The fond hap - py
love sing, Oh, Hail, bride! The fond
groom! They cry nev - er fal - ter, Oh, Come to the al tar, Come
groom!— They cry nev - er fal - ter, Oh, Come to the al - tar, Come
groom! They cry, fal - ter, Oh, Come al - tar, Come

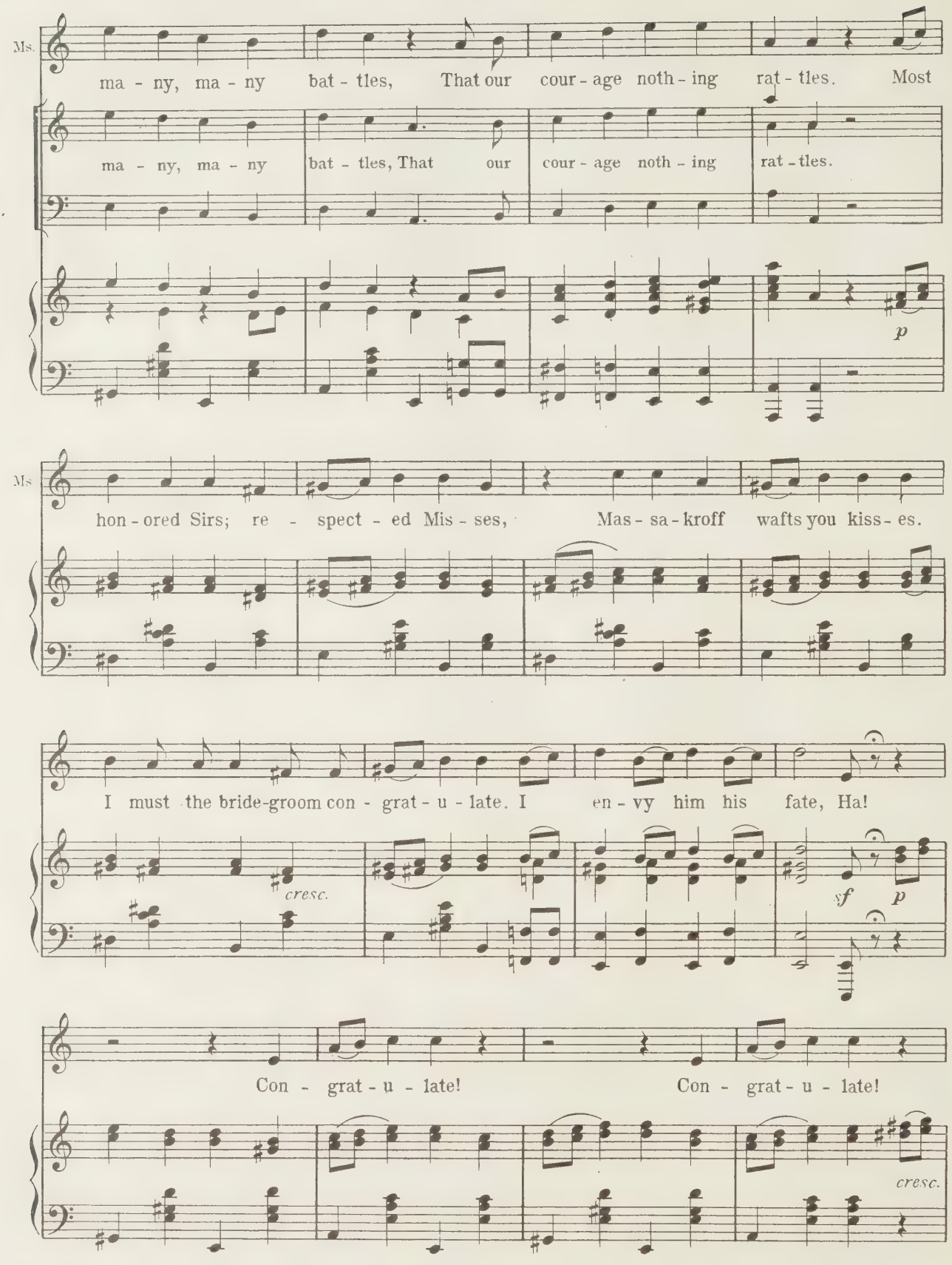
Finale Act II

BUMERLI (to Nadina)
You will re - gret!
NADINA
I'll not re - gret!
POPOFF (to Alex.)
If you'd be
mf
(to Nadina)
hap - py, nev - er de-ceive, In one an - oth - er al - ways be
P
lieve.
P
espr.
molto.

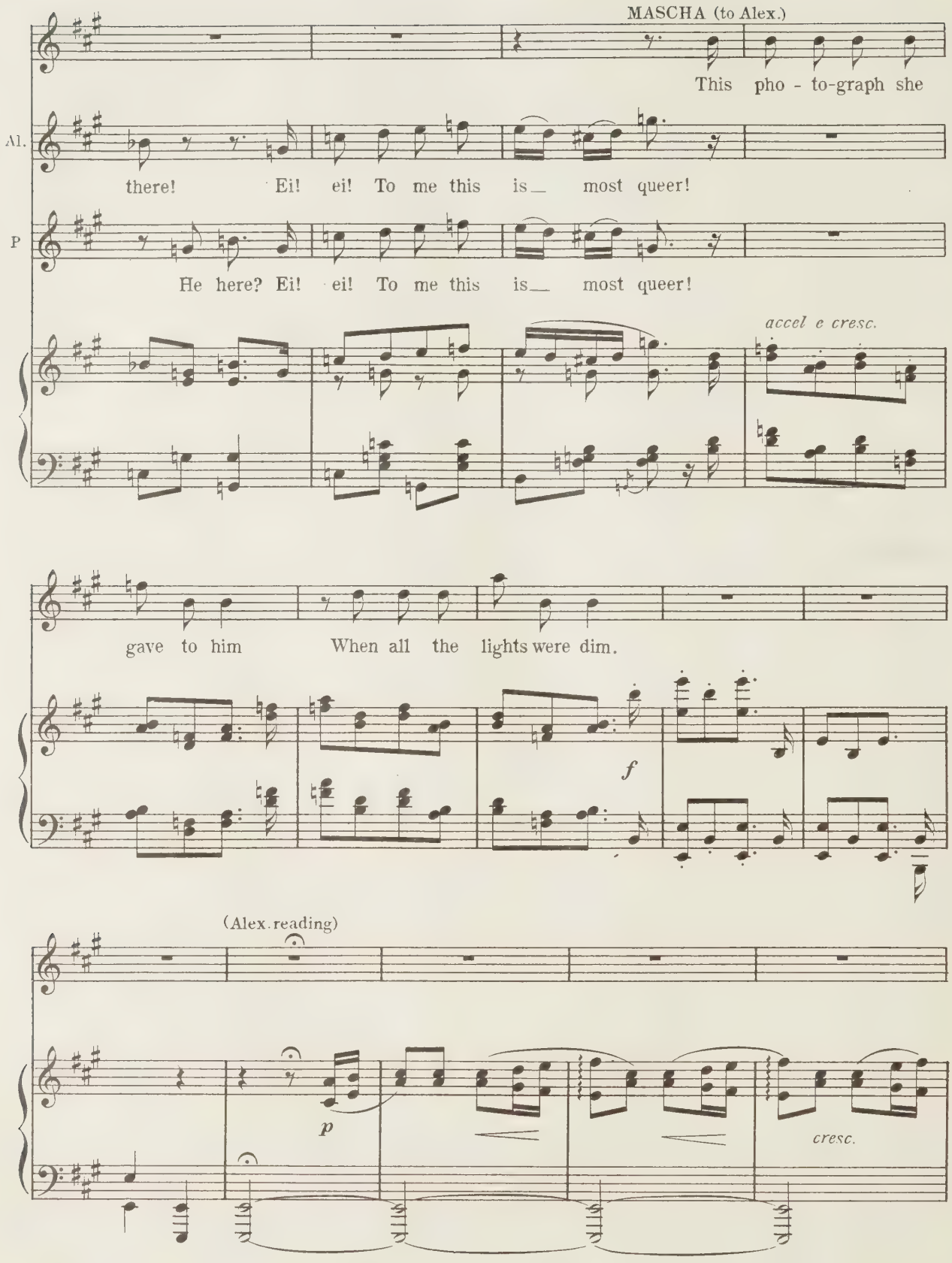
CHORUS
SOPR.
ALTO.
TEN.
BASS.
The church bells are ring - ing, Of love they are
The church bells are ring - ing, Of love they are
The church bells Of love
f
sing - ing, Hail to the bride! The fond hap - py groom!
sing - ing, Hail to the bride! The fond hap - py groom!
sing - ing, Hail bride! The fond groom!
p dolce.
DIALOGUE

Bells
f
marc.
gradually quieter and slower
f
p
pp
dim.
p
pp
dim.
p

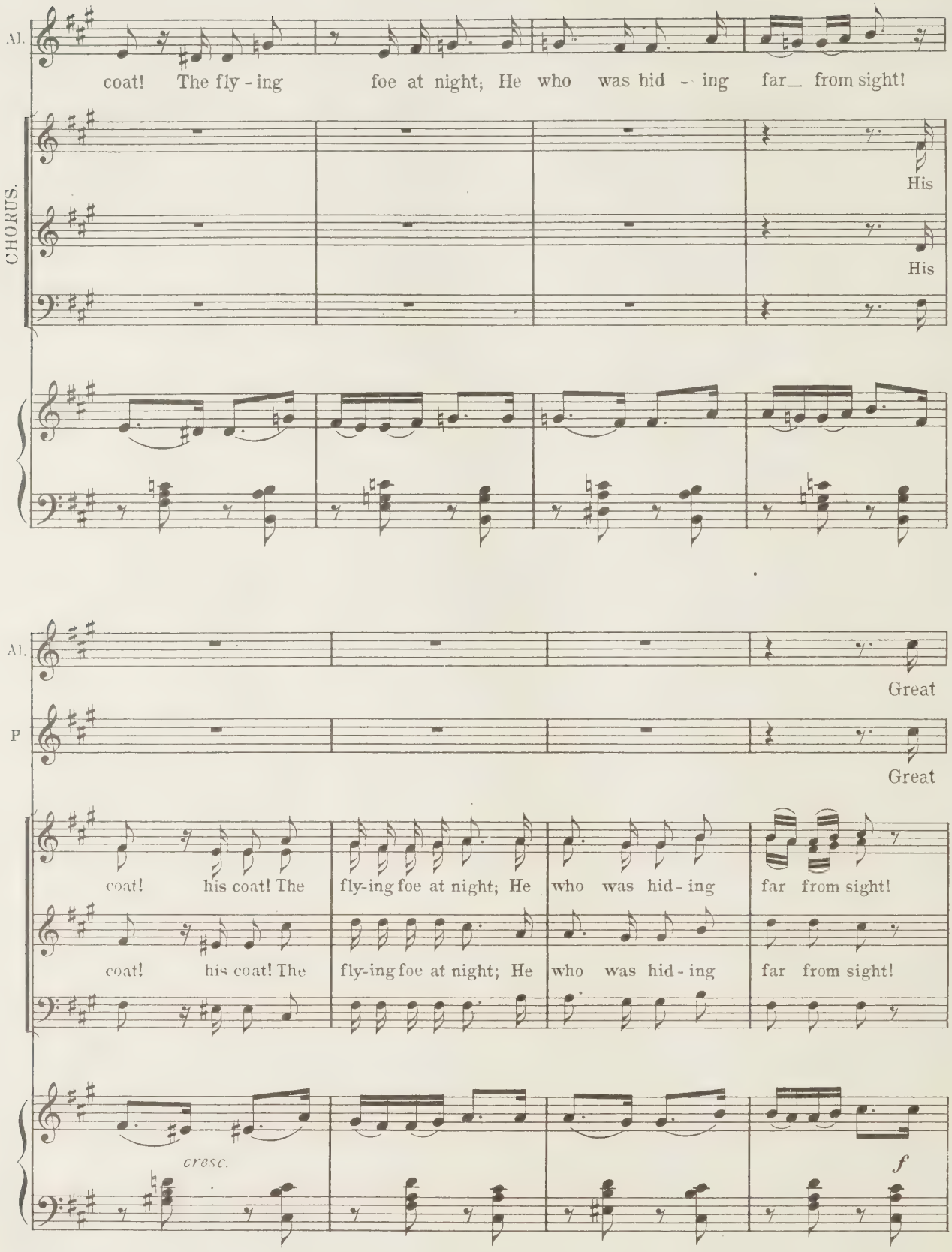

Tempo di Marcia
f
ff
CHORUS
TENORS
BASSES
Yes, bar - ba-rians, yes, bar - ba - rians When they fight are all Bul -
f
sf
MASSAKROFF
Proved in
ga - rians, Proved in ma - ny, ma - ny bat - tles, That our cour-age noth-ing rat-tles! Proved in

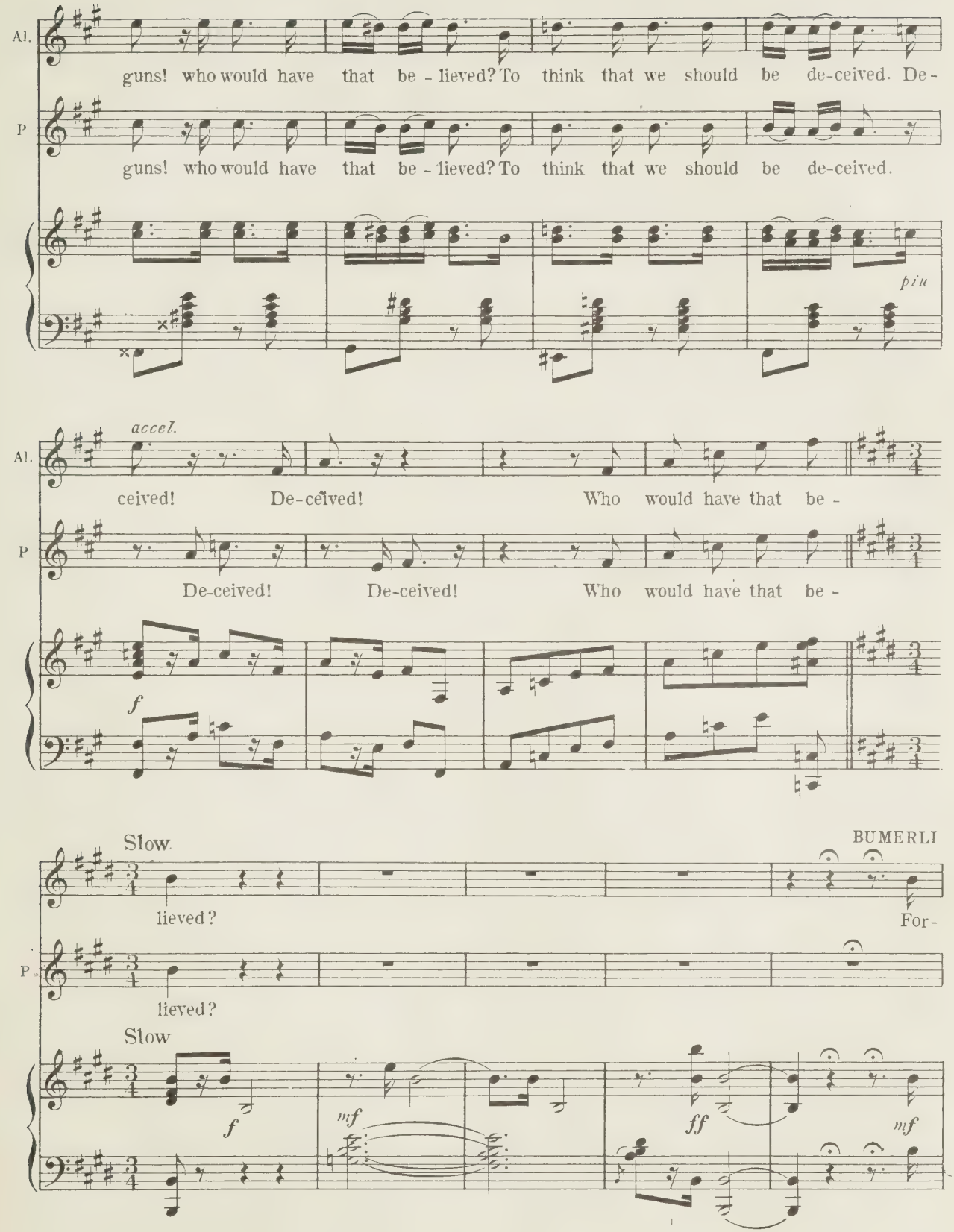

Ms.
ma - ny, ma - ny bat - tles, That our cour - age noth - ing rat - tles. Most
ma - ny, ma - ny bat - tles, That our cour - age noth - ing rat - tles.
p
Ms.
hon - ored Sirs; re - spect - ed Mis - ses, Mas - sa - kroff wafts you kiss - es.
I must the bride-groom con - grat - u - late. I en - vy him his fate, Ha!
cresc.
sf
p
Con - grat - u - late! Con - grat - u - late!
cresc.

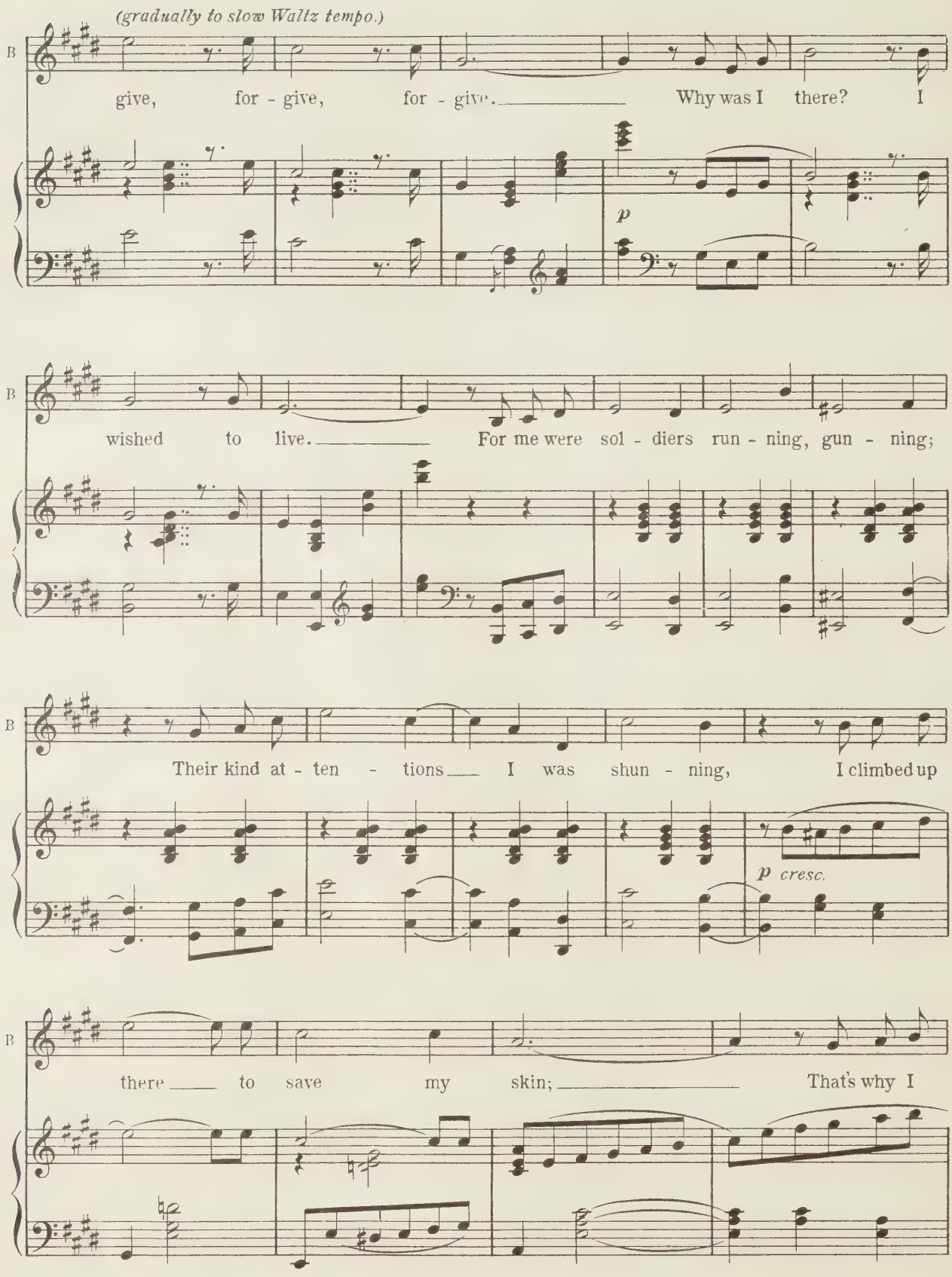
Ms.
Con - grat - u - late!
Con - grat - u - late!
f
Ms
Ha!
f
Allegretto
Ms.
Ei! ei! to me this is most queer, How comes it that this man is here? Your
p
ALEXIUS
What he? He
POPOFF
Who he?
Ms.
bal-con-y he climbed one night and hid him-self far from my sight?
cresc.

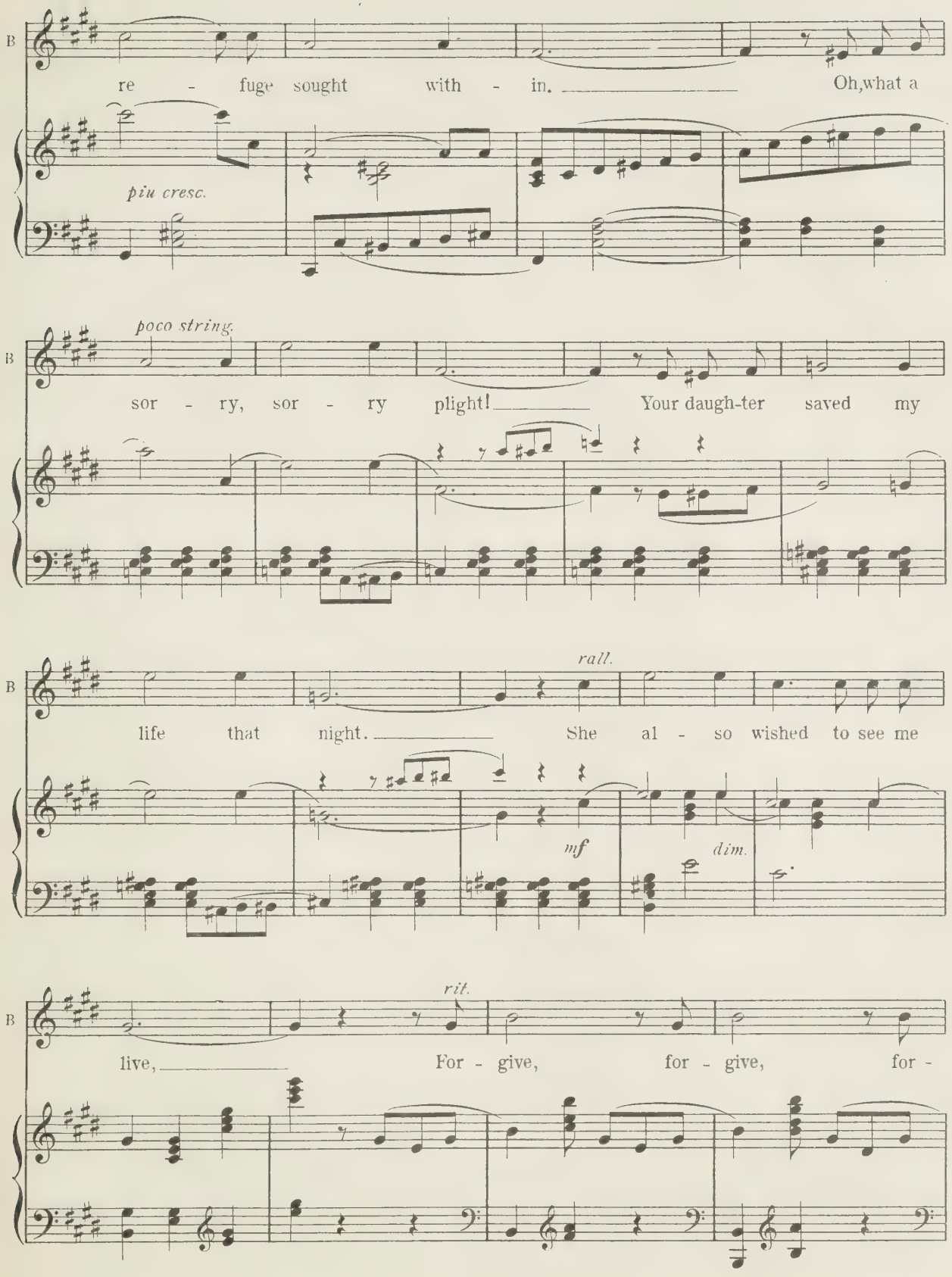

MASCHA (to Alex.)
This pho - to-graph she
Al.
there! Ei! ei! To me this is_ most queer!
P
He here? Ei! ei! To me this is_ most queer!
accel e cresc.
gave to him When all the lights were dim.
f
(Alex. reading)
p
cresc.

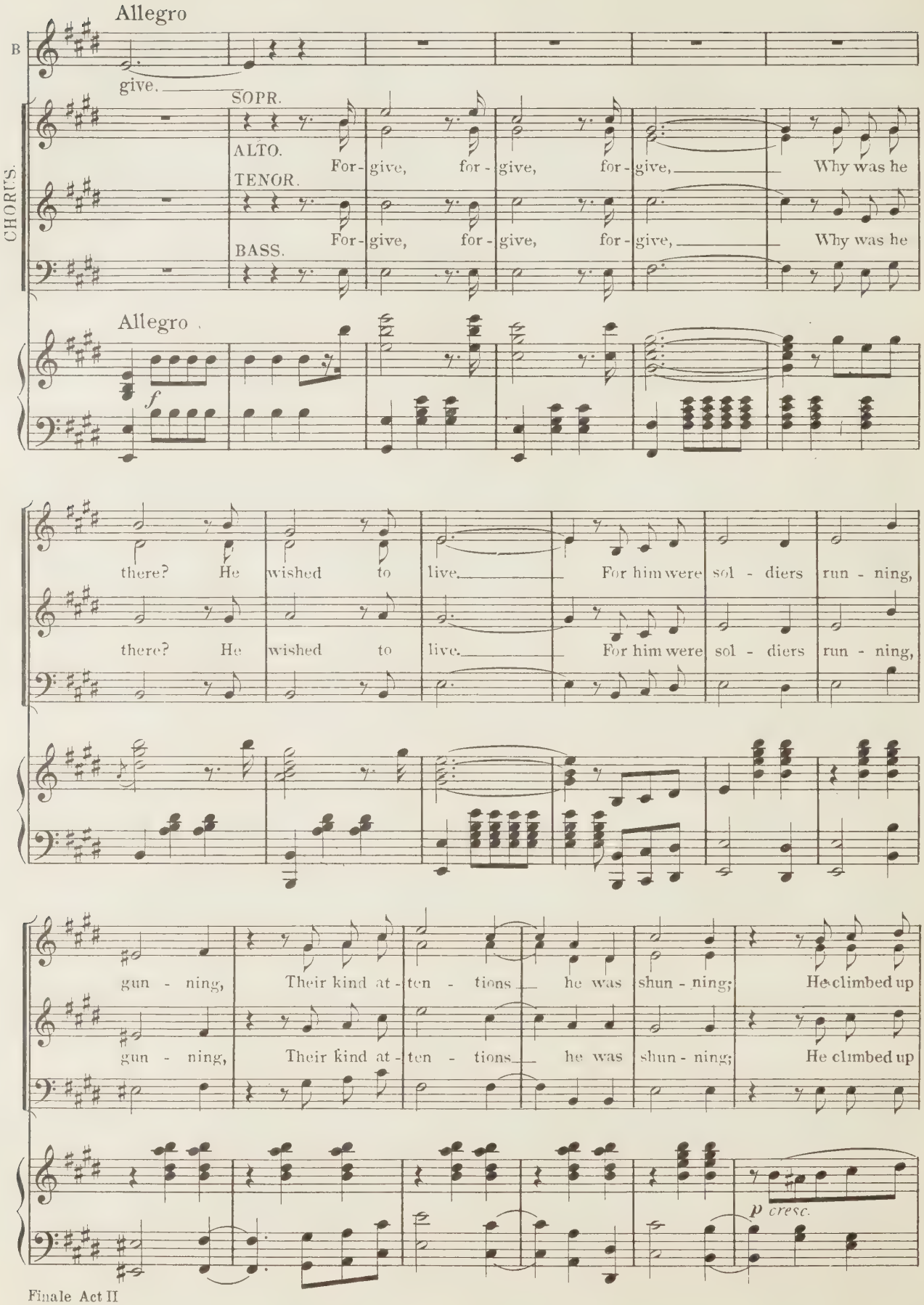
Allegro impetuoso
AURELIA
Oh, I'm growing weak!
ALEXIUS
Be-trayed! Be-trayed! And I loved her so!
Be-
CHORUS
SOPR.
ALTO
TEN.
BASS
Be-trayed!
Be-
Allegro impetuoso
sff
f
Al.
trayed! Be-trayed! Ev-'ry-thing I know!
Your
POPOFF
What!
What know you? Speak!
trayed! Be-trayed!
trayed! Be-trayed!
mf

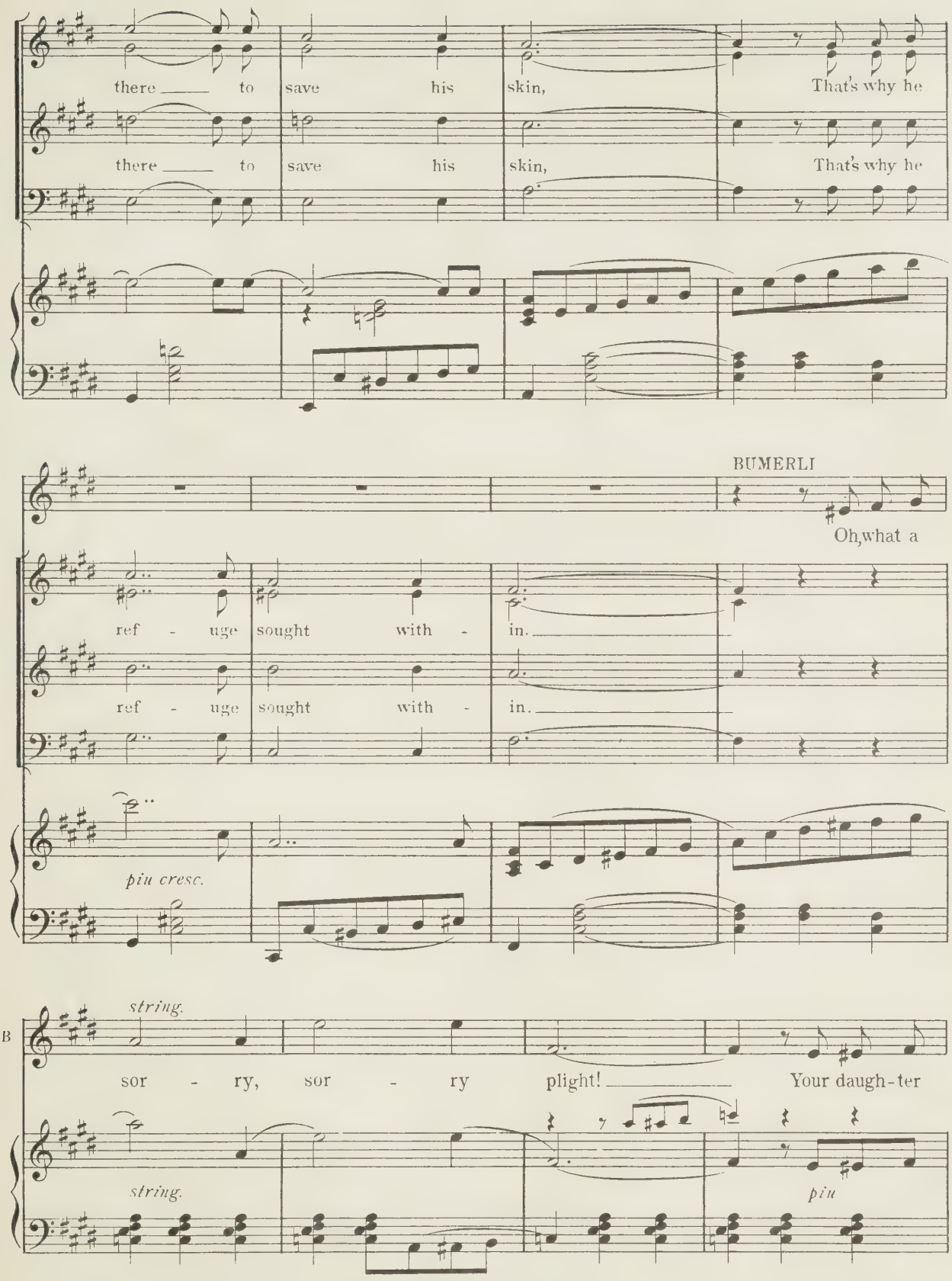

Al.
coat! The fly - ing foe at night; He who was hid - ing far_ from sight!
CHORUS.
His
His
Al.
Great
P
Great
coat! his coat! The fly-ing foe at night; He who was hid - ing far from sight!
coat! his coat! The fly-ing foe at night; He who was hid - ing far from sight!
cresc.
f

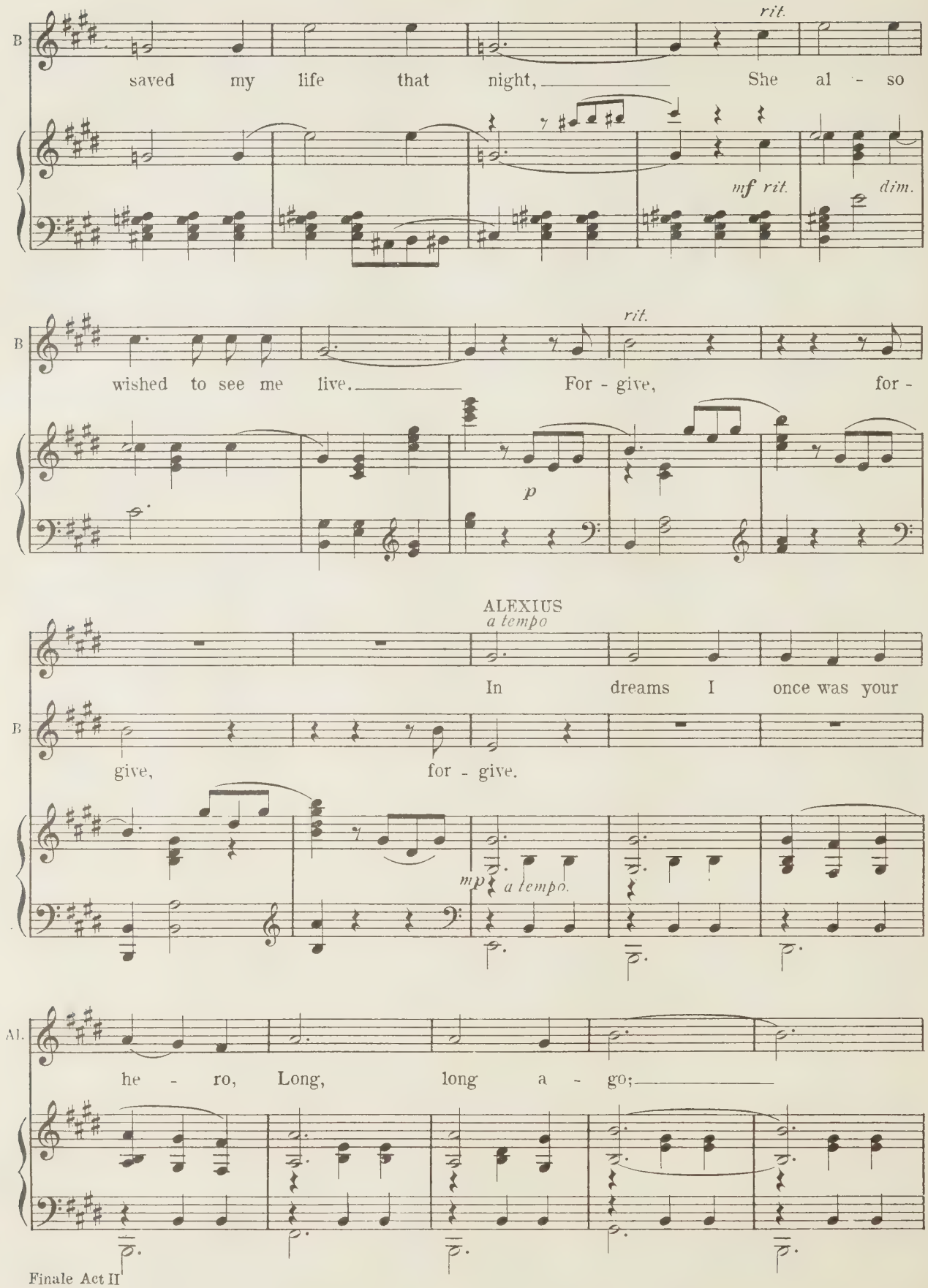

Al.
guns! who would have that be - lieved? To think that we should be de-ceived. De-
P
guns! who would have that be - lieved? To think that we should be de-ceived.
più
accel.
Al.
ceived! De-ceived! Who would have that be -
P
De-ceived! De-ceived! Who would have that be -
f
Slow
BUMERLI
lieved?
For-
P
lieved?
Slow
f
mf
ff
mf


(gradually to slow Waltz tempo.)
B
give, for - give, for - give. Why was I there? I
p
B
wished to live. For me were sol - diers run - ning, gun - ning;
B
Their kind at - ten - tions I was shun - ning, I climbed up
p cresc.
B
there to save my skin; That's why I

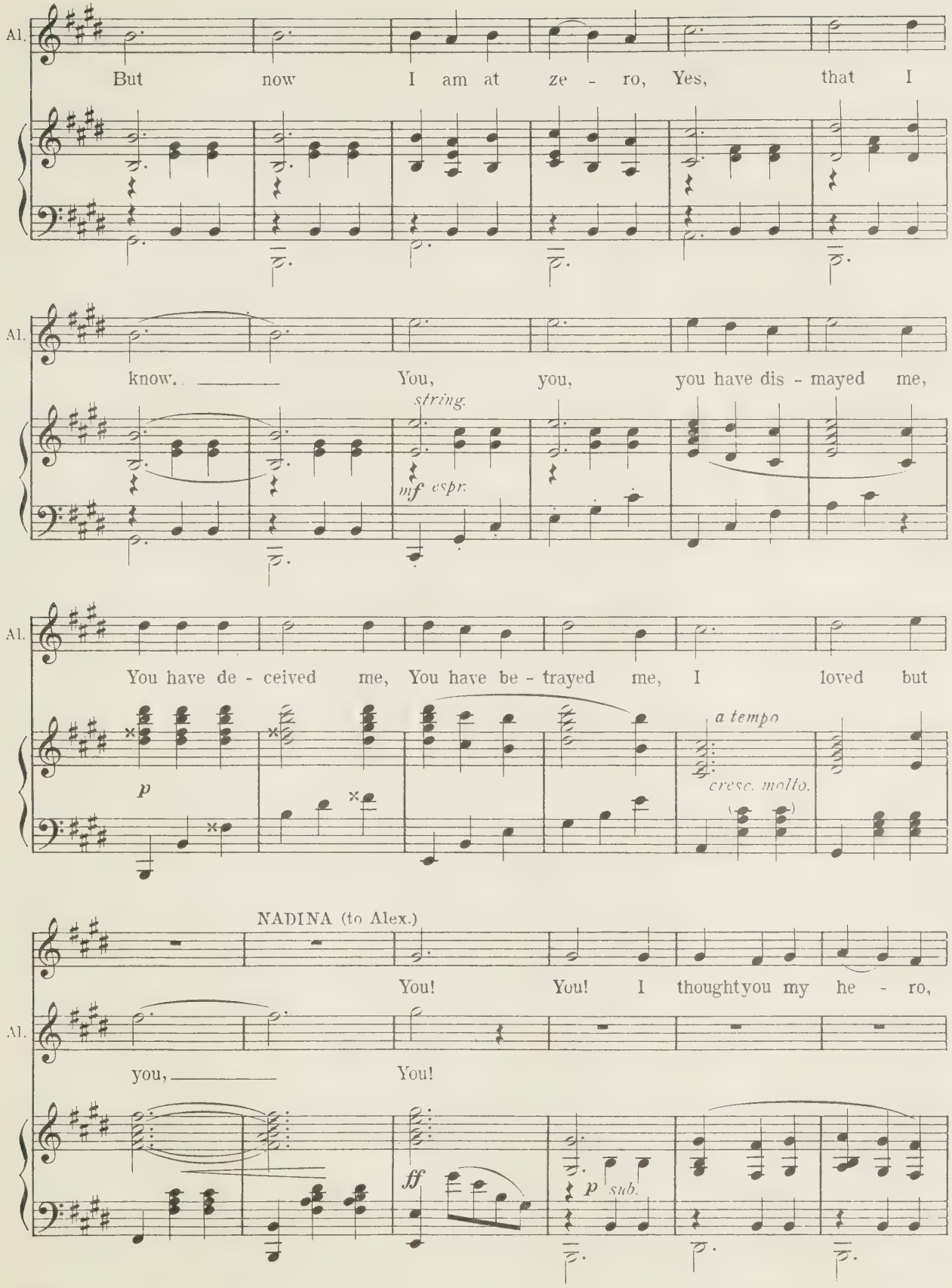

B
re - fuge sought with - in. Oh,what a
piu cresc.
poco string.
B
sor - ry, sor - ry plight! Your daugh-ter saved my
rall.
B
life that night. She al - so wished to see me
mf
dim.
rit.
B
live, For - give, for - give, for -

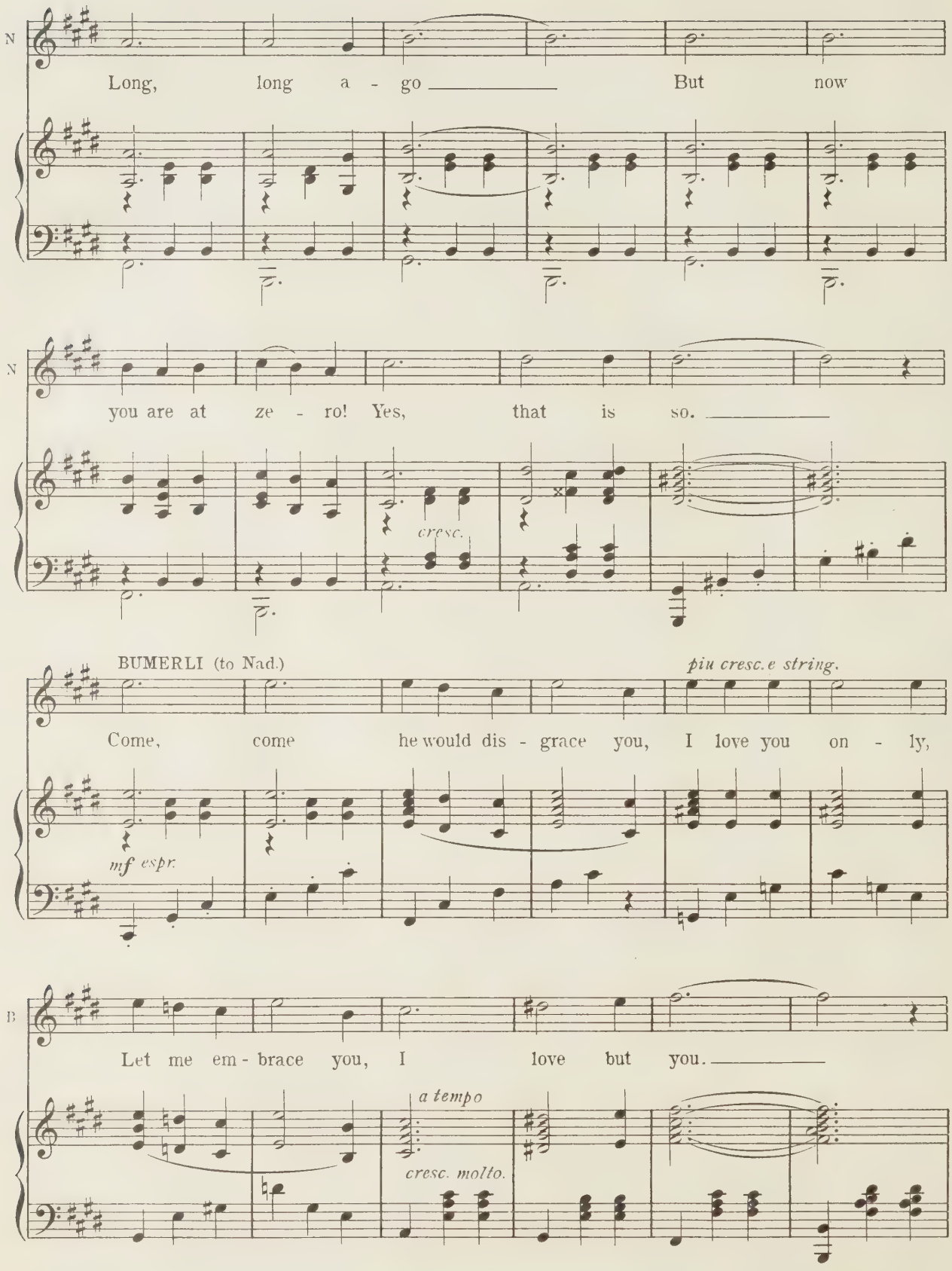

Allegro
B
give.
CHORUS.
SOPR.
ALTO.
TENOR.
BASS.
For- give, for- give, for- give, Why was he
For- give, for- give, for- give, Why was he
Allegro
f
there? He wished to live. For him were sol - diers run - ning,
there? He wished to live. For him were sol - diers run - ning,
gun - ning, Their kind at- ten - tions he was shun - ning; He climbed up
gun - ning, Their kind at- ten - tions he was shun - ning; He climbed up
p cresc.


there to save his skin, That's why he
there to save his skin, That's why he
BUMERLI
Oh, what a
ref - uge sought with - in.
ref - uge sought with - in.
piu cresc.
string.
B
sor - ry, sor - ry plight! Your daugh-ter
string.
piu



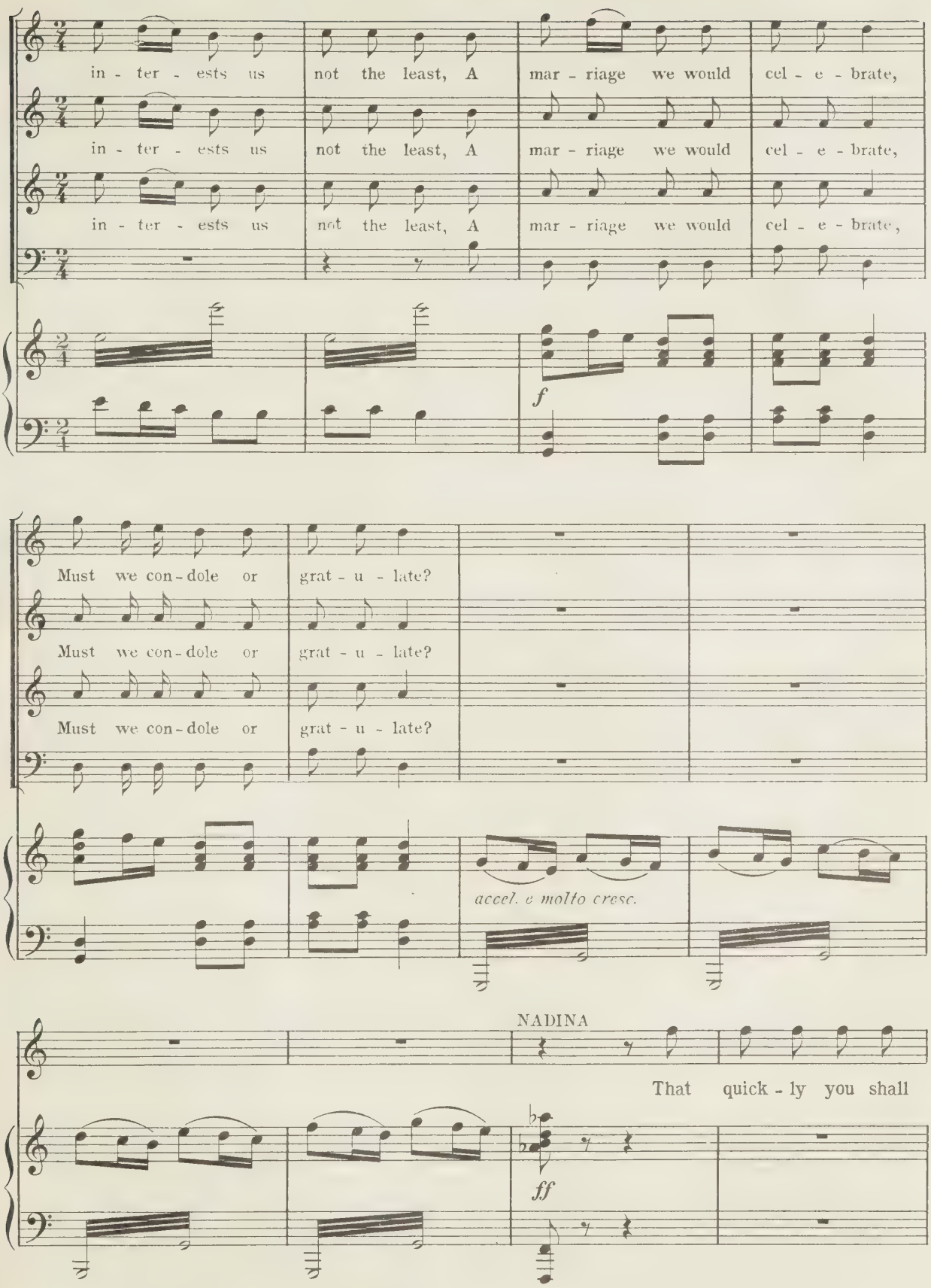
Finale Act II


Al.
But now I am at ze - ro, Yes, that I
Al.
know. You, you, you have dis - mayed me,
string.
mf espr.
Al.
You have de - ceived me, You have be - trayed me, I loved but
p
a tempo
cresc. molto.
NADINA (to Alex.)
You! You! I thoughtyou my he - ro,
Al.
you, You!
ff
p sub.

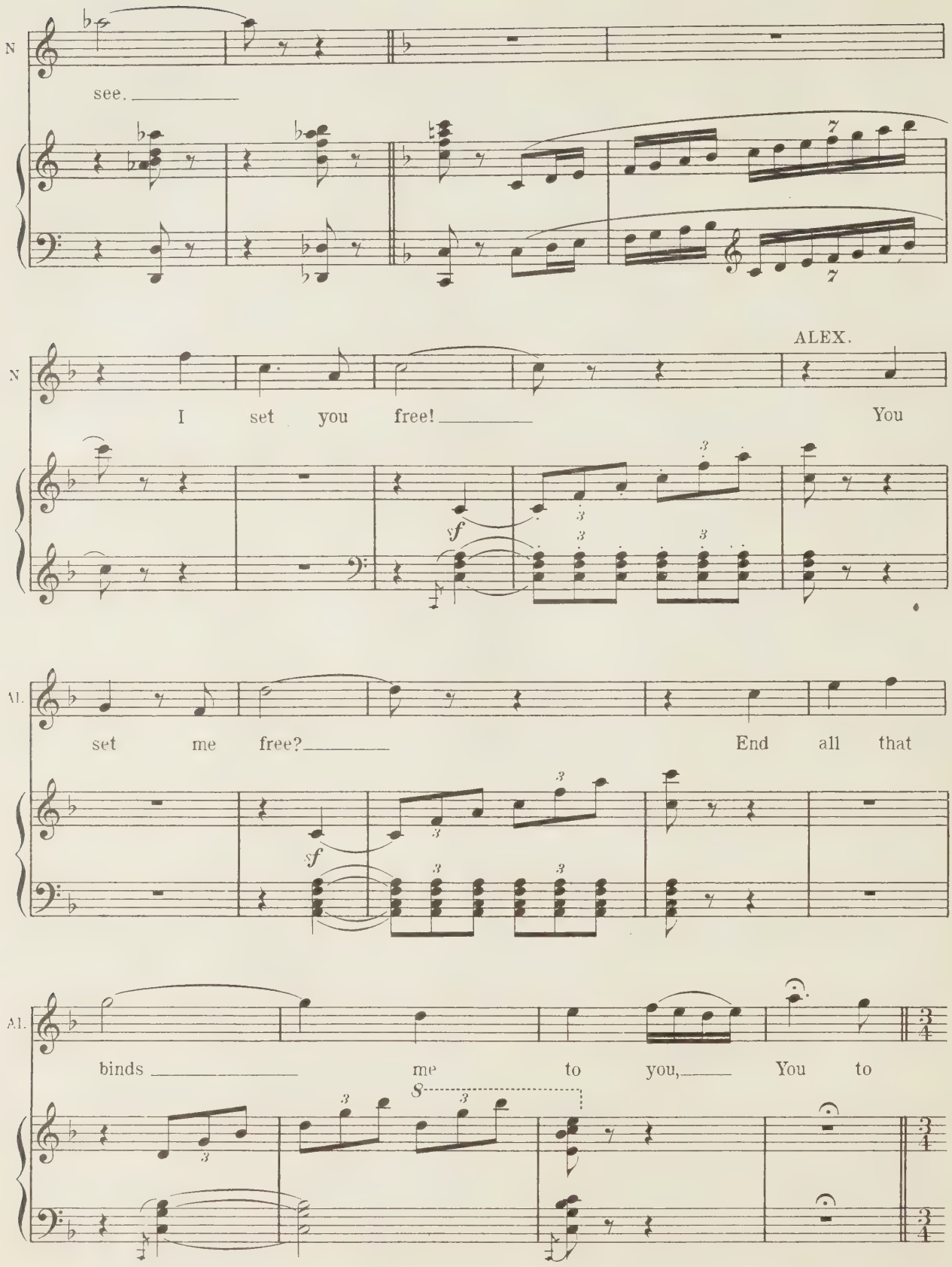

N
Long, long a - go
But now
N
you are at ze - ro! Yes, that is so.
cresc.
BUMERLI (to Nad.)
piu cresc. e string.
Come, come he would dis - grace you, I love you on - ly,
mf espr.
B
Let me em - brace you, I love but you.
a tempo
cresc. molto.

Broadly.
NADINA.
rit.
Where, where, where is my he - ro? Where's
MASCHA.
Come, come, now be my he - ro, My
AURELIA.
Where, where, where is her he - ro, Where's
ALEXIUS.
He, he, now is her he - ro, Her
BUMERLI.
I, I, would be your he - ro, Your
POPOFF.
He, he, now is her he - ro, Her
MASSAKROFF.
He, he, now is her he - ro, Her
CHORUS.
SOPR.
See, see, see her new he - ro, Her
ALTO.
See, see, see her new he - ro, Her
TEN.
See, see, see her new he - ro, Her
BASS.
Broadly.
f
rit.
ff

Animato
N
my i - deal?
M
true i - deal.
Au.
her i - deal.
Al.
new i - deal.
B
true i - deal.
P
new i - deal.
Ms.
new i - deal.
new, We came here to a wed - ding feast; This
new, We came here to a wed - ding feast; This
new, We came here to a wed - ding feast; This
Animato
ff sub. p


in - ter - ests us not the least, A mar - riage we would cel - e - brate,
in - ter - ests us not the least, A mar - riage we would cel - e - brate,
in - ter - ests us not the least, A mar - riage we would cel - e - brate,
f
Must we con - dole or grat - u - late?
Must we con - dole or grat - u - late?
Must we con - dole or grat - u - late?
accel. e molto cresc.
NADINA
That quick - ly you shall
ff

Finale Act II



Finale Act II

Largamente
N
I dreamt that he was my he - ro, Yes, my i -
M
I'll dream that you are my he - ro, Yes, my i -
Au.
She dreamt that he was her he - ro, Yes, her i -
Al.
me? her i -
B
I'll dream that I am your he - ro, Yes, your i -
P
She dreamt that he was her he - ro, Yes, her i -
CHORUS
She dreamt that he was her he - ro, Yes, her i -
She dreamt that he was her he - ro, Yes, her i -
She dreamt that he was her he - ro, Yes, her i -
Largamente
ff
8

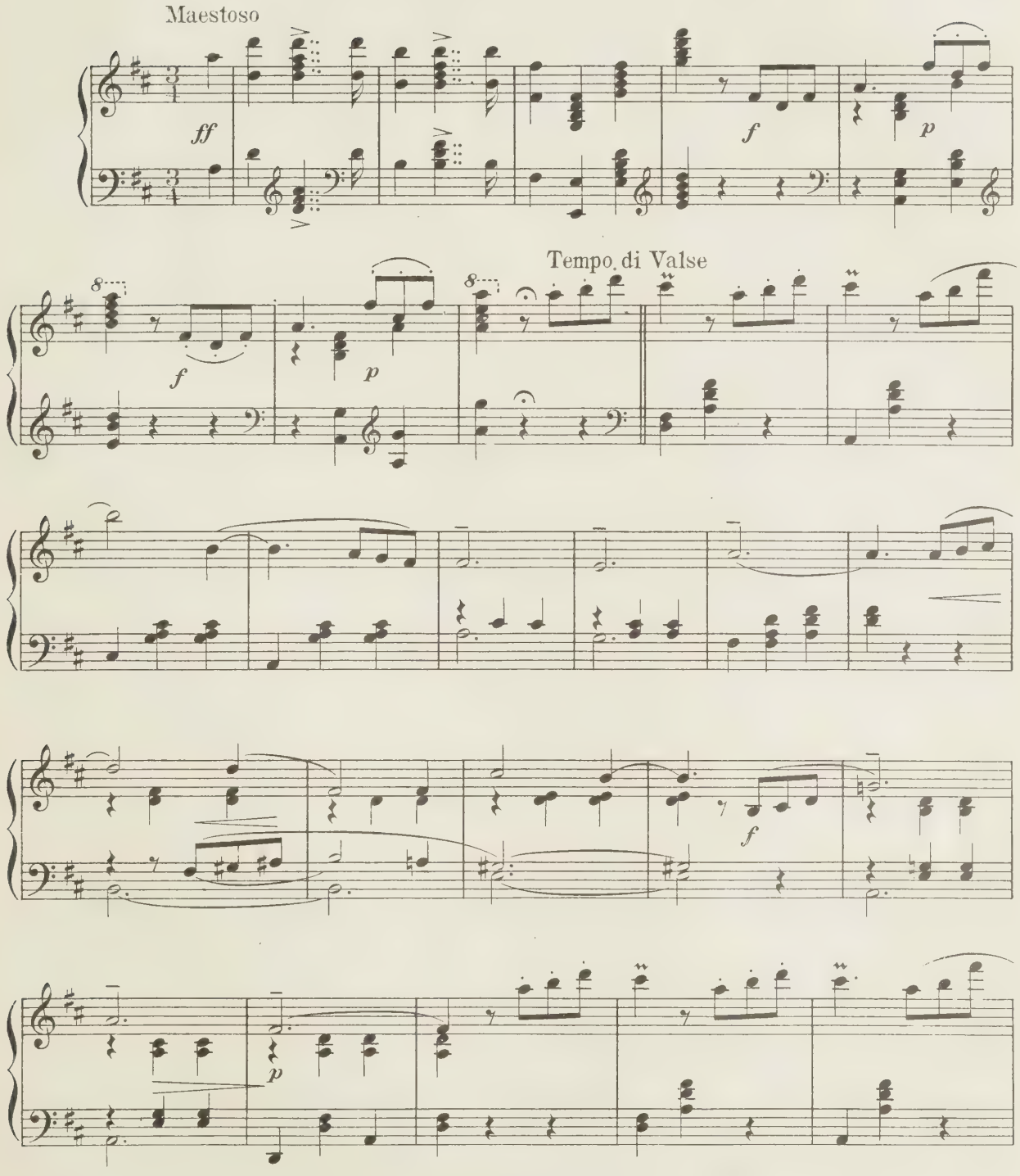
Vivace
N
deal!
M
deal!
Au.
deal!
Al.
deal!
B
deal!
P
deal!
deal!
deal!
deal!
Vivace
8
CURTAIN
fff

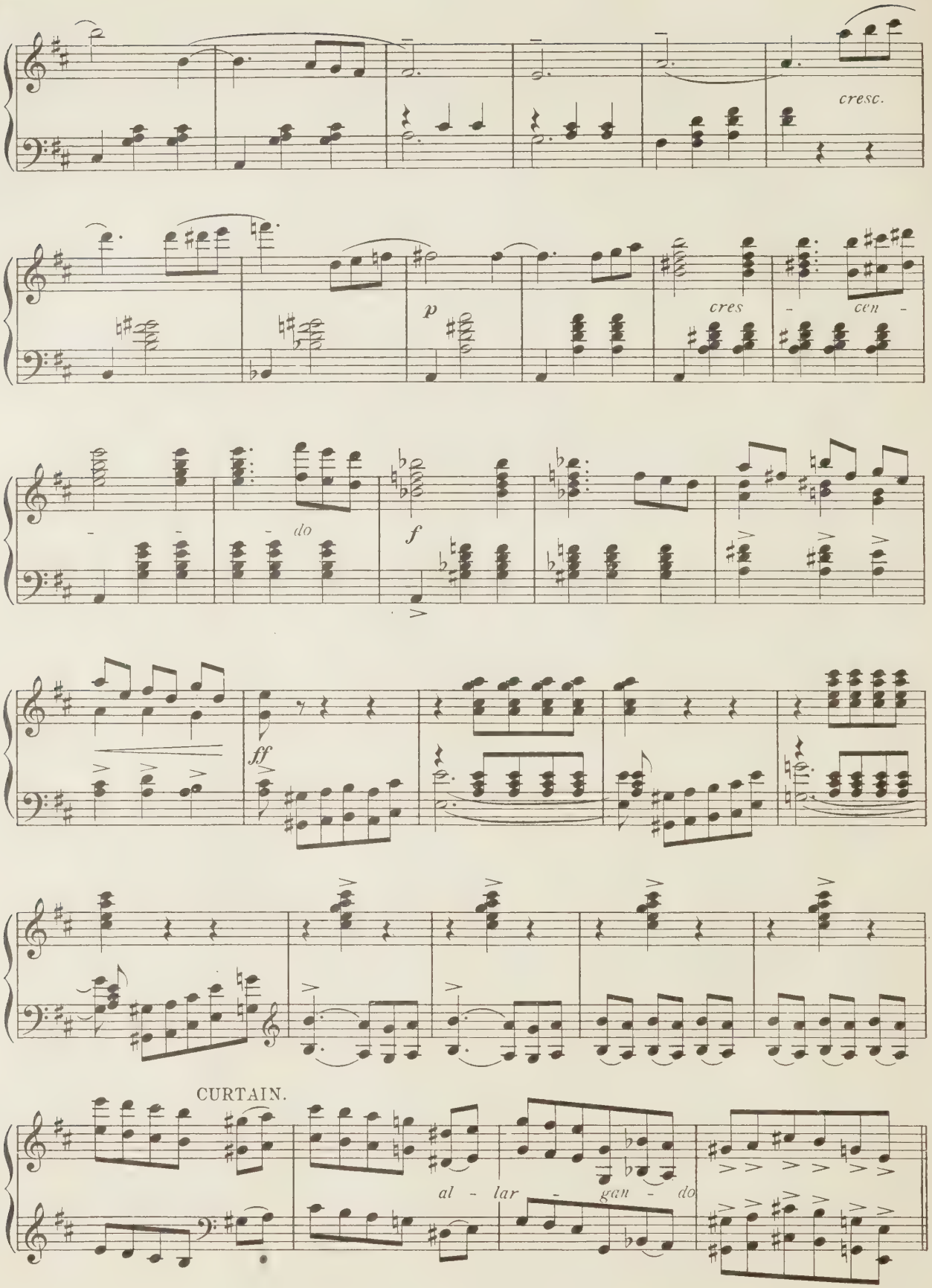
END of ACT II.

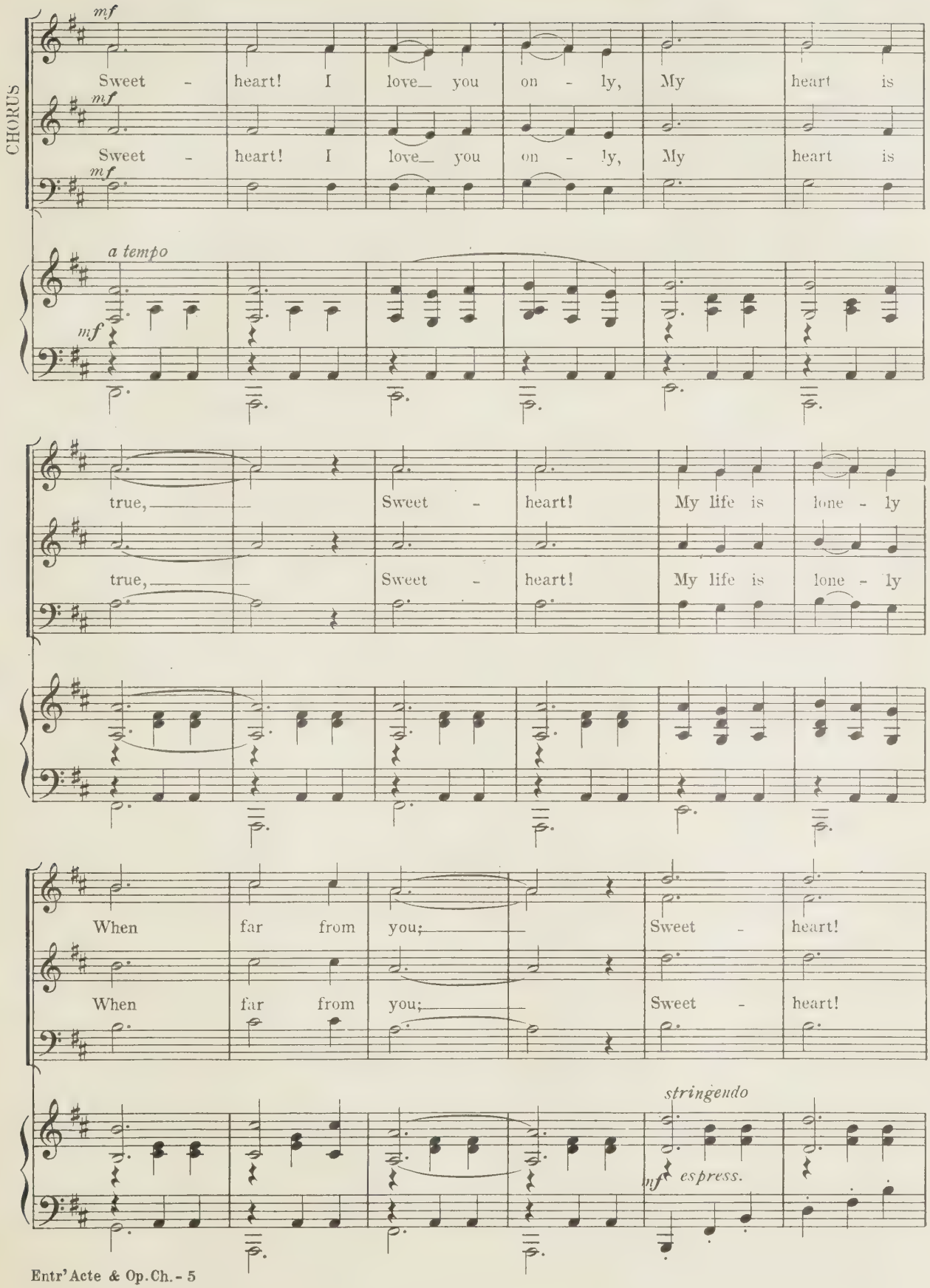
Nº 13

ACT III

Entr' acte and Opening Chorus




cresc.
p
cres - cen -
do
f
ff
CURTAIN.
al - lar - gan - do


CHORUS
mf
Sweet - heart! I love you on - ly, My heart is
mf
Sweet - heart! I love you on - ly, My heart is
mf
a tempo
mf
true, Sweet - heart! My life is lone - ly
true, Sweet - heart! My life is lone - ly
When far from you; Sweet - heart!
When far from you; Sweet - heart!
stringendo
mf espress.

Nought can ef - face you, My heart is hap - py, Now I em - brace you,
Nought can ef - face you, My heart is hap - py, Now I em - brace you,
p
Thou art di - vine! Sweet - heart! I
Thou art di - vine! Sweet - heart! I
p cresc. molto
f
love you on - ly, Sweet - heart mine!
love you on - ly, Sweet - heart mine!
rit.
ff
a tempo

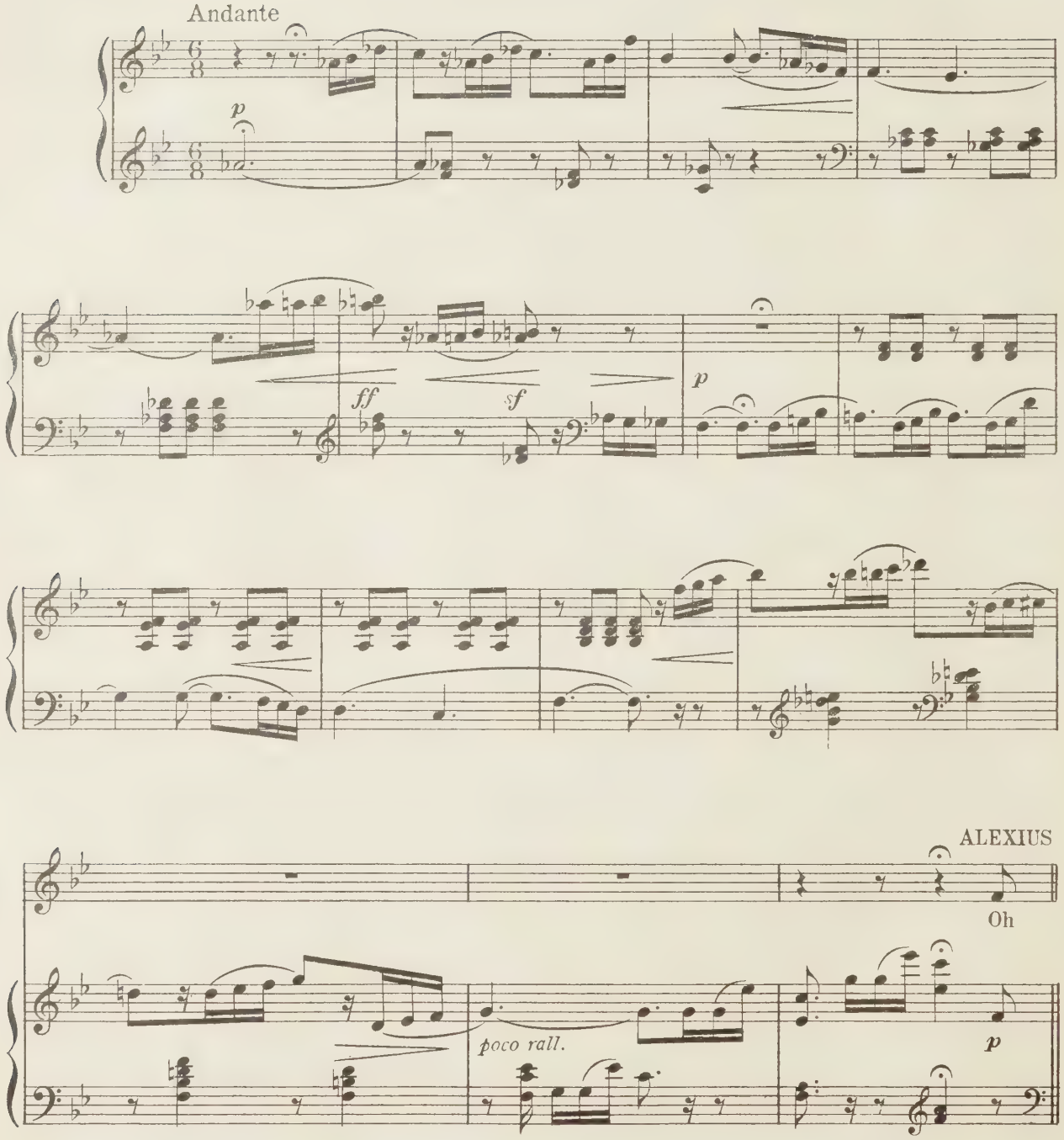
p
cresc.
rit.
1
2
a tempo

№ 14

Falling in Love

Duet

(Alexius, Mascha)



when you smile and feel like cry - ing, And when you cannot tell the rea - son
when at night you should be sleep - ing, You rest - less lie and toss a - bout the
tranquillo
why, You're in love when you smile while you are
bed, You're in love when you watch the shad - ows
pp
p
MASCHA
cry - ing, Or when you laugh when you would rath - er sigh. I am no
creep - ing, Or when at dawn you rise with ach - ing head.
espress.
schem - er nor a fool - ish dream - er, I am a girl, a girl of common

sense But could I find a true and hon - est lov - er, Oh I would
cresc.
ALEXIUS
love him with a love in - tense. I
dim.
poco rit.
. am he, Yes, I am he the lov - er you seek, I.
MASCHA
Oh when you smile and feel like dy - ing, Or when you laugh while you are
p dolce

sigh - ing, And you can give no rea - son why, But still you
ALEXIUS
long to sing and cry. Oh, when the woods to you are
mf piu mosso
call - ing, It is a sign that you are fall - ing, falling in
espress
MASCHA
rit.
fall - ing, fall - ing deep in
rit.
love, yes, deep in love, fall - ing, fall - ing deep in
rit.
dim.

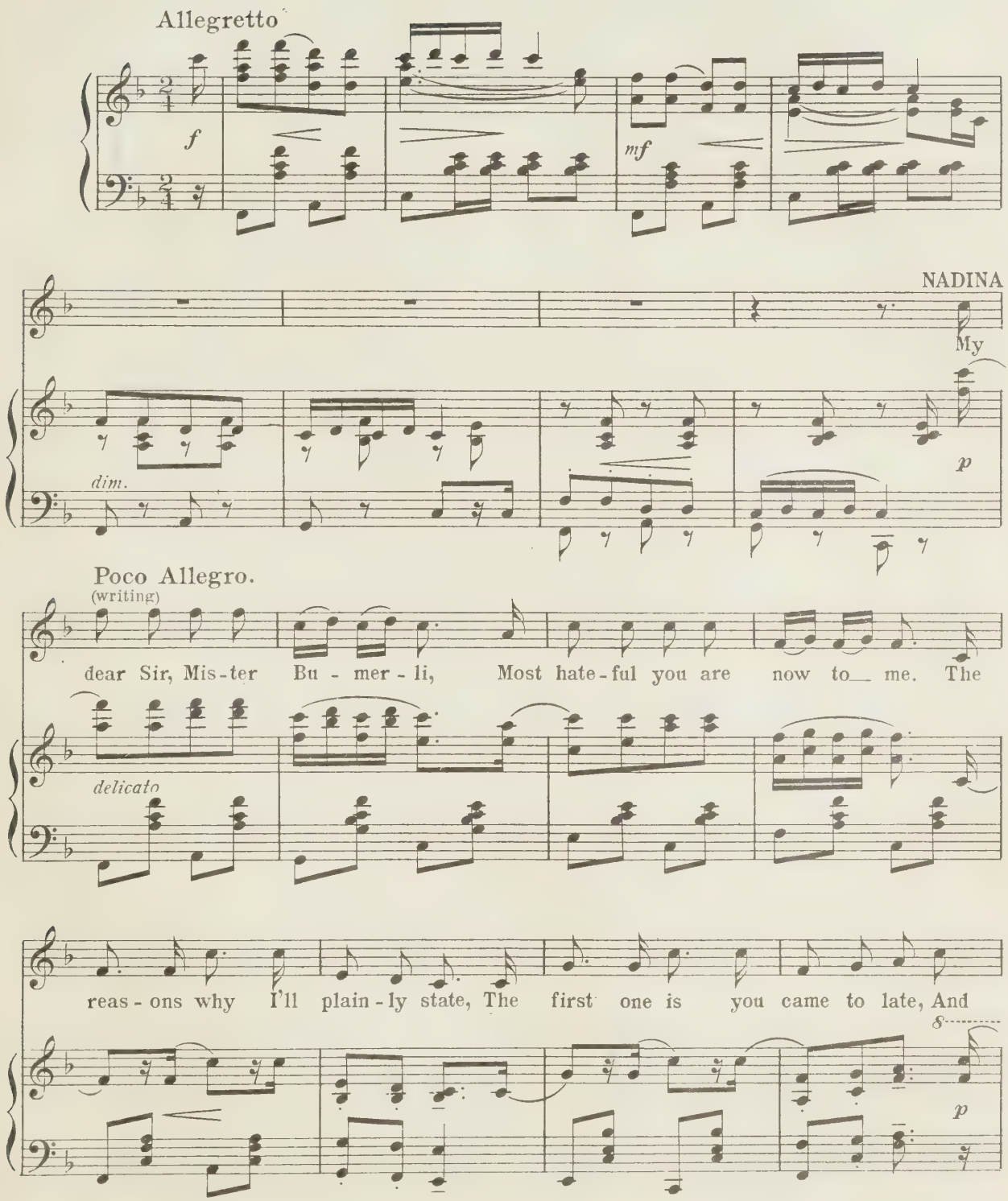
1
2
love.
love.
love.
Then love.
a tempo
dolce
DANCE.
mf
cresc.
dim.

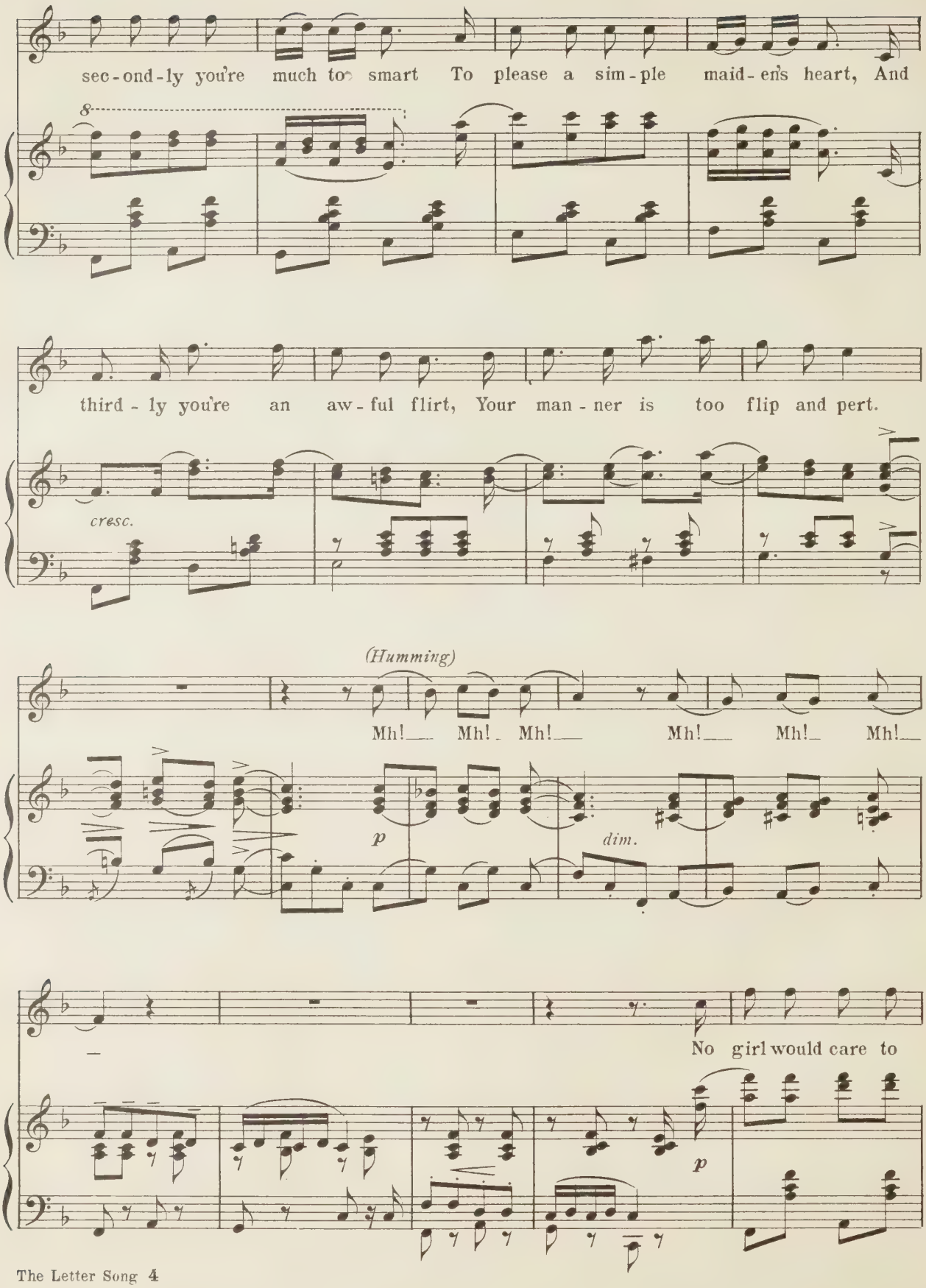
Nº 15

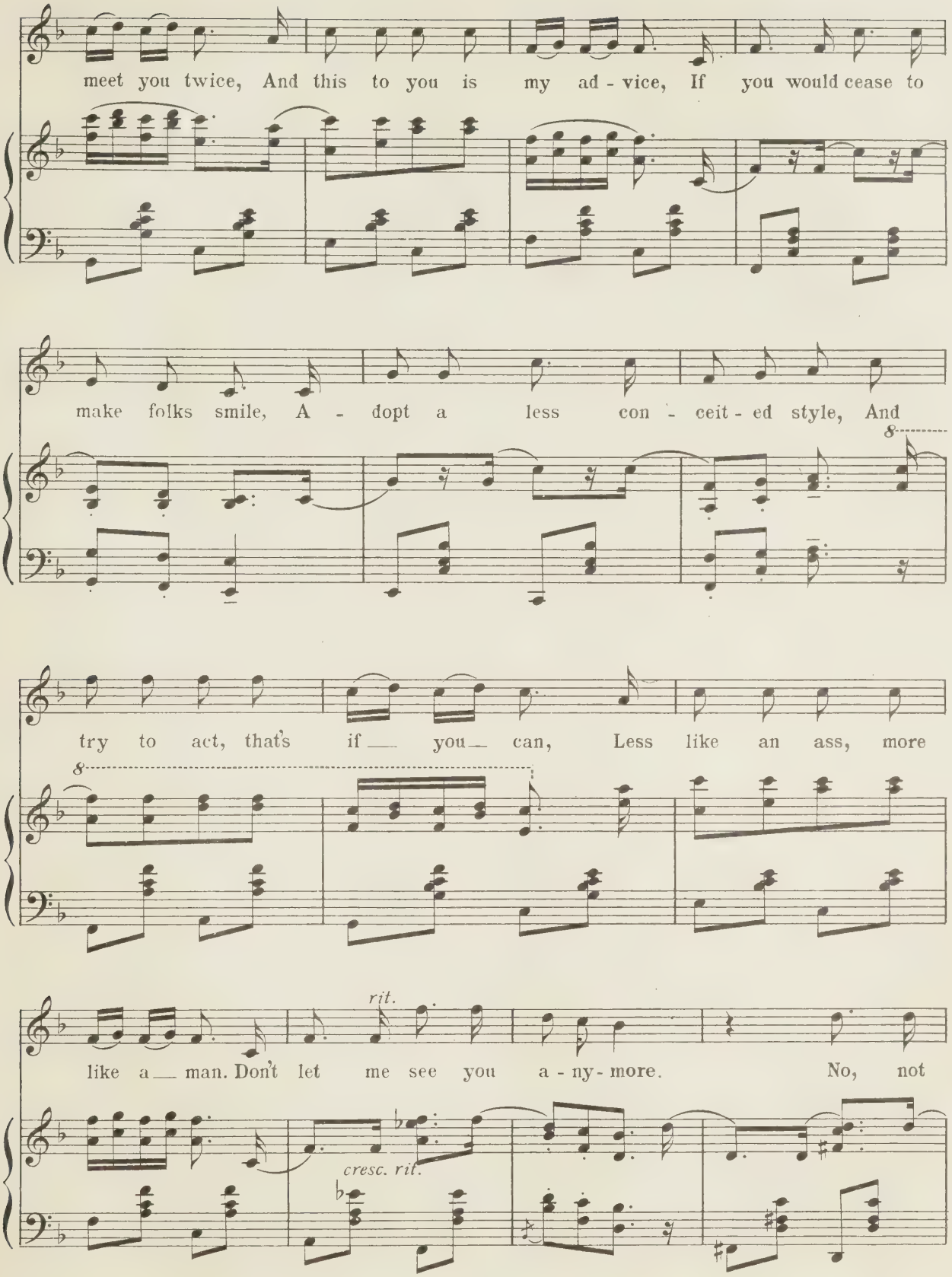
The Letter Song

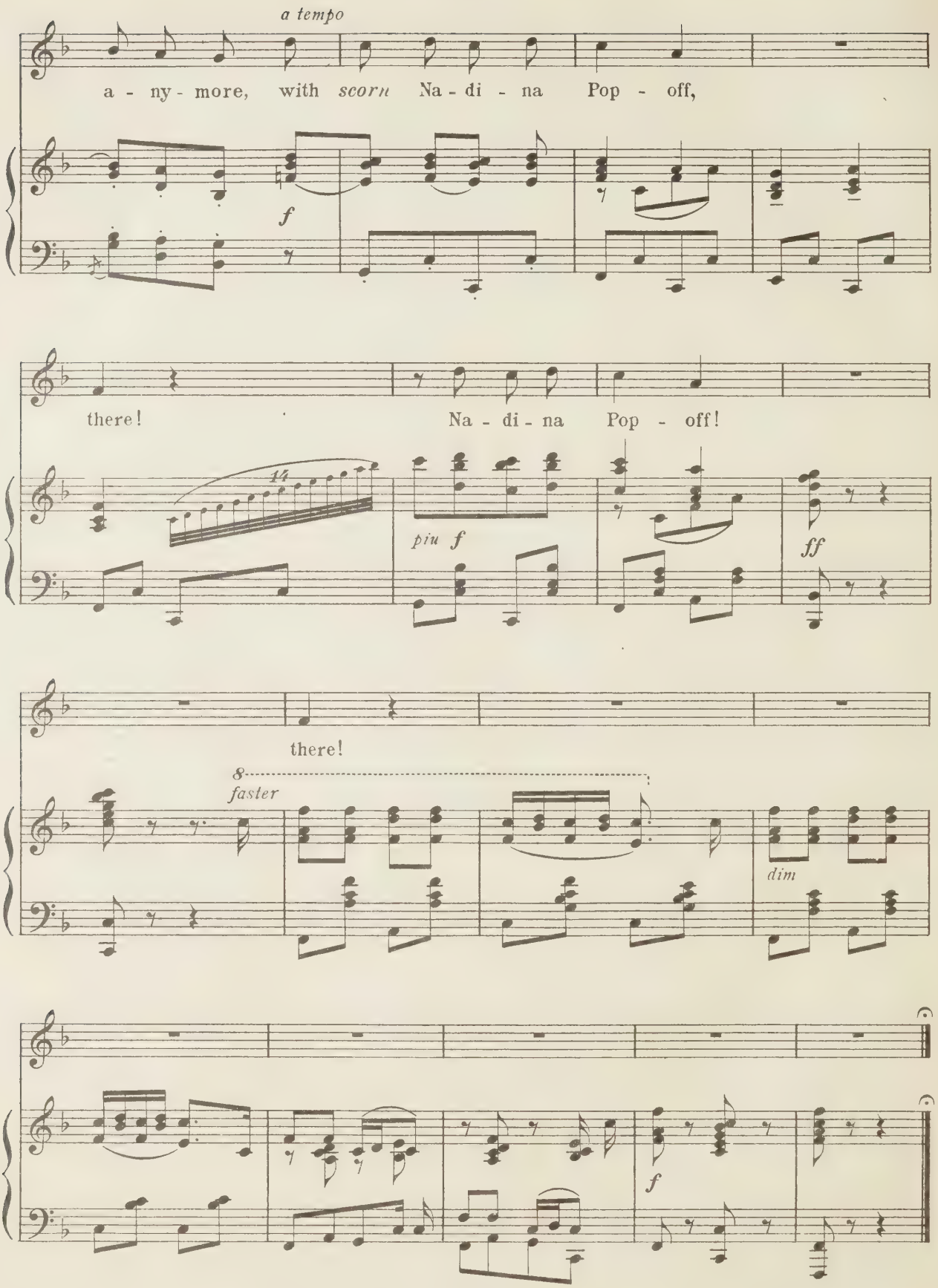
Solo

(Nadina)




sec-ond-ly you're much too smart To please a sim-ple maid-en's heart, And
8
third-ly you're an aw-ful flirt, Your man-ner is too flip and pert.
cresc.
(Humming)
Mh! Mh! Mh! Mh! Mh! Mh!
p
dim.
No girl would care to
p

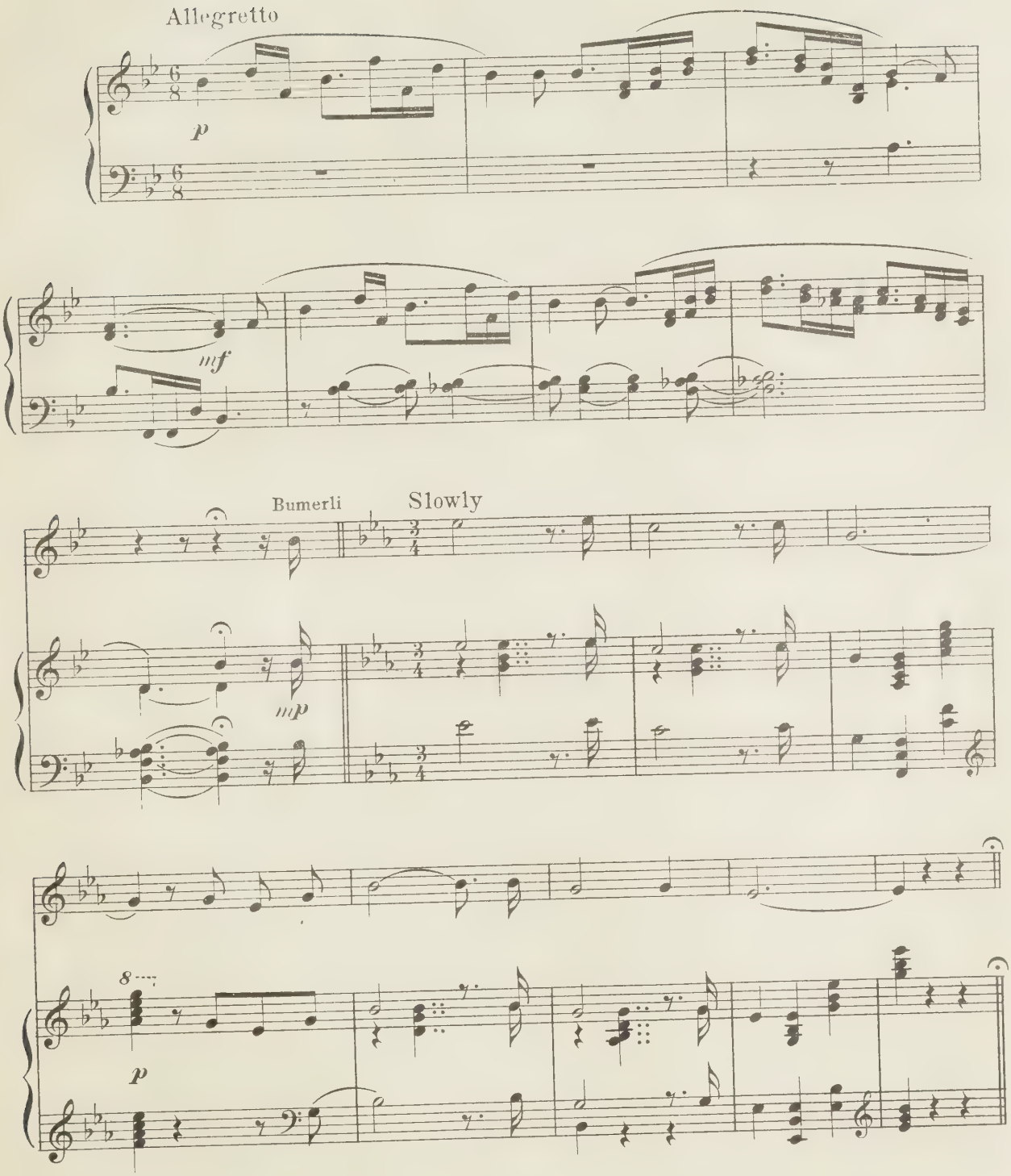

meet you twice, And this to you is my ad - vice, If you would cease to
make folks smile, A - dopt a less con - ceit - ed style, And
try to act, that's if — you — can, Less like an ass, more
like a — man. Don't let me see you a - ny - more. No, not
rit.
cresc. rit.


a tempo
a - ny - more, with scorn Na - di - na Pop - off,
f
there! Na - di - na Pop - off!
14
piu f
ff
there!
8
faster
dim
f

№ 16

Scene And Melodrama

(Bumerli)



Nº 17

The Letter Song

DUET

(Nadina and Bumerli)

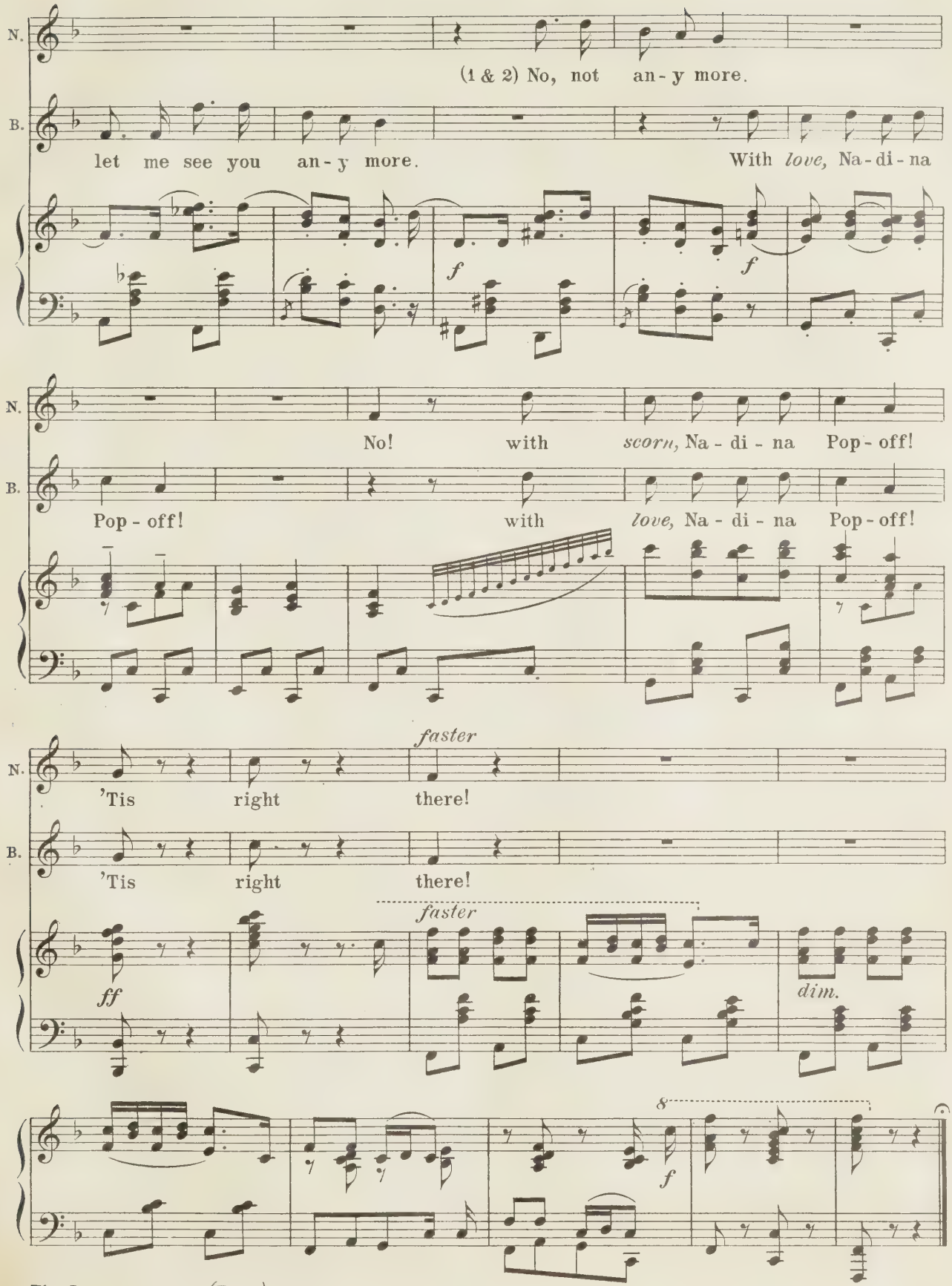
Allegretto
f
mf
BUMERLI.(reading)
Poco Allegro
My dear sir, Mis-ter Bu - mer-li, Most hate-ful you are now to me. mh,
(2nd verse, Nadina) Read far-ther and you'll plainly see, That you are noth-ing, sir, to me. mh,
dim.
p
mf
— mh! — mh! — mh! mh! mh! — mh! — mh! — mh! mh!
The
No
p
rea - son why I plain-ly_ state, The first one is you came too late, mh_
girl would care to meet you twice, And this to you is my_ ad - vice, mh_

— mh — mh — mh! mh, mh — mh — mh — mh, mh, mh,
cresc.
Nadina
Bumerli
B.
— mh, — mh. — mh, — mh, — mh, — mh, —
p
dim.
— mh, — mh! —
B.
And sec - ond - ly, you're much too smart to
If you would cease to make folks smile, a -
8

The Letter Song 4 *(Duet)*

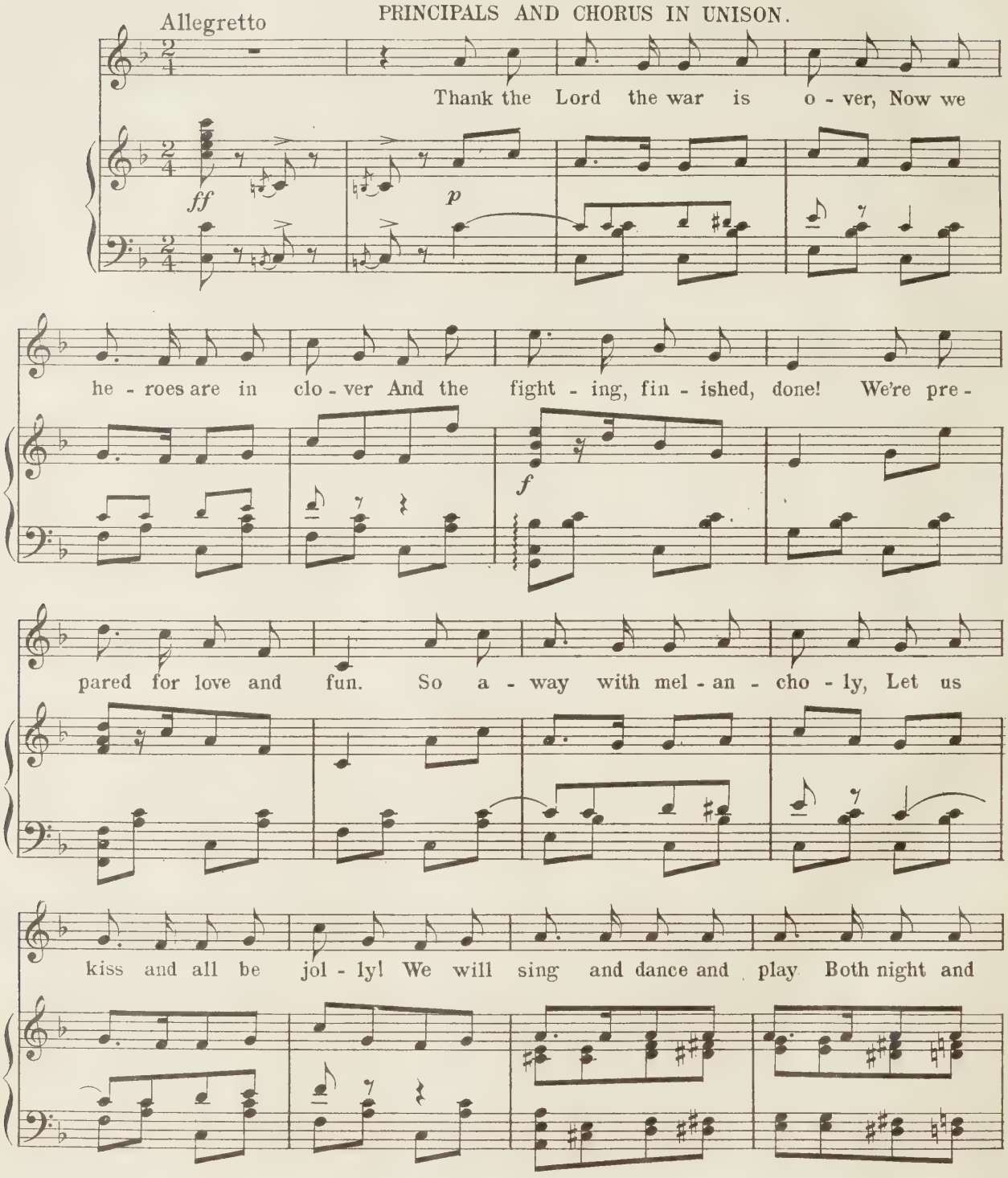
please a sim - ple maid-en's heart,
dopt a less con - cei - ted style,
mh, mh, mh, mh, mh, mh,
N.
And third - ly, you're an
And try to act, that's
B.
mh, mh, mh, mh,
N.
aw - ful flirt, Your man - ner is too flip and pert.
if you can, Less like an ass, more like a man.
B.
(1 & 2) Don't

The Letter Song 4 *(Duet)*


N.
(1 & 2) No, not an-y more.
B.
let me see you an-y more.
With *love,* Na-di-na
f
f
N.
No! with *scorn,* Na-di-na Pop-off!
B.
Pop-off!
with *love,* Na-di-na Pop-off!
faster
N.
'Tis right there!
B.
'Tis right there!
faster
ff
dim.
8
f

No 18 "Thank the Lord the war is over"

Finale III


Allegretto
PRINCIPALS AND CHORUS IN UNISON.
Thank the Lord the war is o - ver, Now we
ff
p
he - roes are in clo - ver And the fight - ing, fin - ished, done! We're pre -
f
pared for love and fun. So a - way with mel - an - cho - ly, Let us
kiss and all be jol - ly! We will sing and dance and play Both night and

P.
day.
ALL PRINCIPALS
Allegro
Thank the Lord the war is o - ver, Now these
SOPR.
ALTO.
Thank the Lord the war is o - ver, Now these
TEN.
Thank the Lord the war is o - ver, Now these
BASS.
Allegro
ff
A.P.
he - roes are in clo - ver, All the fight - ing, fin - ished, done! We're pre -
he - roes are in clo - ver, All the fight - ing, fin - ished, done! We're pre -
he - roes are in clo - ver, All the fight - ing, fin - ished, done! We're pre -
sf

A.P.
pared for love and fun. So a - way with mel - an - chol - y Let us
pared for love and fun. So a - way with mel - an - chol - y Let us
pared for love and fun. So a - way with mel - an - chol - y Let us
sf
A.P.
accel
kiss and all be jol - ly, We will sing and dance and play both night and
kiss and all be jol - ly, We will sing and dance and play both night and
kiss and all be jol - ly, We will sing and dance and play both night and
accel
piu f

A.P.
day! We'll sing and play with care a - - way, Sing, dance and
day! We'll sing and play with care a - - way, Sing, dance and
day! We'll sing and play with care a - - way, Sing, dance and
A.P.
play, night and day.
play, night and day.
play, night and day.
ff

End of Opera

BOOK SLOT: Aug 17 1955

M
1503
S897T32
Music

Straus, Oscar
[Der tapfere Soldat.
Piano-vocal score. Engli
The chocolate soldier

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